

**THE  
MATRIX  
REVEALED  
Volume 1**

**JON RAPPOPORT  
Interviews  
JACK TRUE  
(Part 2 of 3)**

**November 22, 2002**

Jack taught me a great deal about the foibles and tricks of mainstream psychology. He also showed me that a true adventurer in the realms of human consciousness could discover some tremendous methods and attain some tremendous results. Here is a conversation Jack and I had not long before he left Los Angeles and moved to the eastern US, where he died under what I have to call suspicious circumstances. It's a conversation about his earlier days and his developing interest in hypnotherapy.

And about other things.

With Jack, there are always "other things." Jack once said to me, "I don't care if you agree with me. Maybe you'll come to the opposite conclusion. As long as you ACT on the conclusion, because then you'll find out something, and that'll lead you to your next step."

Q: (Jon Rappoport) Why did you get interested in hypnotism in the first place?

A: (Jack True) A lot of reasons. But one was, I had a question: Why was it that human beings could be hypnotized?

Q: What do you mean?

A: Why is it that humans can have their conscious will power temporarily derailed?

Q: I see.

A: I mean, it's not inevitable in the scheme of things that a human can be nudged over into that area where his own will is suspended for a time. But that is the way it works out in hypnotism.

Q: So what answer did you come up with?

A: You want to get to the bottom line right away?

Q: Sure.

A: Okay. After a number of starts and stops, I settled on a provisional and obvious hypothesis. Most people want to give up their will to another person. They want that experience. They're waiting for it, so to speak. It's part of what they think of as life---like going to the movies or running on the beach or jumping out of an airplane.

Q: They want to surrender.

A: Not always, and not necessarily often, but yes.

Q: And this is because?

A: They think something good is going to happen.

Q: They think they'll find out some secret?

A: Exactly. It's a very fundamental idea. So fundamental that people tend to overlook it. You could call it the Fountain of Youth belief.

Q: Explain.

A: You search through the jungle for the lost fountain, and you hack away overgrowth and you endure bugs and snakes and all sorts of unpleasantness---trying your best to exert your own will power toward that fabled goal---and then, what? Then, when you finally find the fountain, you surrender to it. You drink and bathe in the water and you let it do its work on you.

Q: And that's like being hypnotized?

A: Yes it is. You're looking for something to override your normal will power, your normal processes, your normal drive to go get what you want.

Q: Like taking a drug.

A: Exactly like taking a drug. You live for the moment when the drug takes you over and changes your body chemistry and puts you into a different state of mind.

Q: Did you try to sell this idea about hypnotism to professionals in the field?

A: I did. It was like talking to stones. I was met with complete indifference. People either thought I was stating the obvious or I was way off base. A man at the Rockefeller University in New York told me I was crazy. A professor at UCLA said I was never going to make a good student, because I was too simplistic a mind.

Q: How did you take those rejections?

A: They convinced me I was on the right track. It became a principle with me. If authorities said I was nuts, I was probably right.

Q: Which says something about your persistence from an early age.

A: I suppose so.

Q: So continue.

A: I became more and more excited by this idea. People want Ultimate Experiences or Illuminations, and they believe these revelations will come as a result of their surrendering to something else.

Q: As a result of surrendering their own will power and perception of reality.

A: Yes. That's right. Again, why should this be so? Why do humans function, by and large, this way? Rather than treating this human tendency as perfectly normal and

natural, I treated it as a kind of marvel to be examined and rolled around and examined from all sides.

Q: I'm beginning to see---

A: Take the example of an amusement park. You see people throwing baseballs at lead bowling pins to win a stuffed bear, but the most popular events are the rides like the giant roller coaster---because they take you over at some point, they make you surrender your "normal" state of mind to another "revelation"---that of being thrown into, forced into, another reality, a so-called special reality where your normal perception is forced into the background.

Q: Like hypnotism.

A: In the early days, when I was learning about how to hypnotize people, I found that I was very good at it, because I was utterly convinced that people wanted to be put in a trance. They were lining up to surrender their will power. I knew that in my bones. And so I instinctively found a way to give them exactly what they wanted. I never felt I was breaking some internal rule they were living by. The deeper rule was: Do me; hypnotize me; take away my will.

Q: Got it. It was a kind of pleasure for them.

A: To be taken over.

Q: That applies, of course to---

A: Almost everything. Start with TV and work out from there.

Q: "Let the sound of the ocean roll over me, and let the sun beat down on me."  
What's wrong with that?

A: Well, in my early days, I didn't think there was anything wrong with it. I was just cooperating with the Deeper Law.

Q: How far did you take that?

A: In some cases, all the way. If a person wanted a new outlook on life, an outlook that he thought was better than anything he could manufacture himself, I was there to give it to him. That was my job. To turn things inside out and install a better, more positive theme to his life.

Q: And you were okay with that?

A: For a time. I refused to think there was anything better. For example, I was treating a kleptomaniac, a woman who couldn't stop stealing. She told me she had tried everything to stop, but nothing worked. So I dove in and tried to give her a new outlook, an outlook that didn't require her to steal. I tried to give her a better state of mind in wholesale form, by making suggestions over a long period of time while she was under, while she was in a trance.

Q: How did that work out?

A: She loved the short periods when she was under, when she let go of her own will power. It was like a vacation for her. But eventually the whole thing collapsed of its own weight and she was back to square one.

Q: What did you conclude about why your effort collapsed?

A: Ah, now that's the interesting part. First, I assumed that I hadn't done the actual hypnosis well enough. That was silly. I had done it well. Then I decided that I had failed because I hadn't ATTACHED this new outlook I was "installing" to some key part of her personality. My "imported new personality" had no foundation; it just floated in the sea of her mind like an island, and eventually it was overwhelmed by her stronger impulses.

Q: In other words---

A: My attempt at mind control wasn't reaching deep enough roots in her. THAT'S when I went back and re-studied all the information on CIA mind control.

Q: From a new perspective.

A: Yes. Because I had to admit, I was doing mind control, pure and simple. I had to admit that.

Q: It didn't make you happy.

A: Not at all.

Q: So what did you see when you reviewed the CIA data again?

A: The obvious, I guess. They work from pain. They work from duress. They are doing behavior mod in the purest sense. They attach their suggestions to their "patients" by forcing them to surrender their own personalities, at which point they install new personalities.

Q: They try to get people to give up their own will power.

A: Right. But the degree of the surrender---they want to make it complete and total. It's very primitive when you stop and think about it. You put somebody in a room and you place a meal on a table at the other end of the room, and every time the person gets out of his chair to go over and get the food, you hit him over the head with a hammer and put him back in his chair. You want him to surrender his basic need for food completely. And THEN you hypnotize him and tell him he loves raw cockroaches for supper. That kind of thing.

Q: In other words, you go farther in getting a person to surrender his will than the person wants to go.

A: Yeah.

Q: So after you reviewed all this mind-control material, what did you decide?

A: That I wanted to find a way to do hypnosis without using suggestions [see many past interviews in which Jack discusses his methods in this area].

Q: Okay, let's get back to the whole idea that a person wants to surrender his will in order to find some Ultimate Thing---minus the hammers on the head.

A: That's just it. Don't you see it?

Q: What are you talking about?

A: The sense that a person wants to surrender his will at all---where does that come from? It comes from past experiences where he taught himself---or others taught him---that will power is frustrating and doesn't get you where you want to go in life. The person has already subjected himself, or has been subjected to, mind control, in that sense. So he looks for another way out and he selects THE SURRENDER OF THE WILL. There are many places in the culture he finds that teaching.

Q: How did you feel when you came to this conclusion?

A: First depressed, then elated.

Q: Why elated?

A: Because it became apparent to me that a person could, on his own, without the mind control factor, INVENT his own outlook on life and thereby reach his goals. And hypnotism, if it was to do any good at all, would have to somehow participate in that great journey.

Q: When you say "invent his own outlook"---

A: I don't mean blot out the past and become a smiling robot with a Plan. I don't mean some horribly grotesque smiling mask of "positive thinking." I mean something much richer and fuller.

Q: How can hypnotism assist a person in this work, if hypnotism is all about getting a person to surrender his will and accept suggestions from the therapist?

A: That was the question. I was elated because it was a very stark question, and it framed my future work. Things may not have been solved for me, but they were suddenly clear, for the first time. My job was to take a "science" that was really all about surrender of the will and use it for the opposite purpose. My job was to make hypnotism into a thing that could make the will more powerful. My job was to help people create at a deeper level for themselves. On the surface, it seemed like this task would be impossible. But that was just fine with me. I've always enjoyed paradox. I felt at home with paradox. Give me a saw and tell me I have to find a way to paint pictures with it, and I'm happy. I'm way out of the humdrum. I'm at home.

Q: Now, if I'm not mistaken, this was about the time that you were approached by the CIA.

A: One of the times. They were interested in a few patients of mine. Somehow, word had gotten out that I had helped these people in certain performance areas. One was an athlete. He was displaying a lot more endurance.

Q: What did the CIA want you to do?

A: First of all, I received an unofficial visit. I have no way of knowing whether this meeting was on anyone's agenda. They didn't say, "Hi, we're from the CIA," but I was able to read between the lines and do a little checking, and I'm quite sure these people who came to see me were from the CIA or CIA contractors working in the area of "performance enhancement." They wanted to know how I was doing my work and why I felt I was succeeding. They were hoping to look at some of my notes.

Q: What did you tell them?

A: That I wasn't interested.

Q: That's it?

A: It was my first face to face experience with the cold fish. I didn't plan my response. I just found myself rejecting them outright. They came back several times over the years. I downplayed my results and basically played a guy who was a little bit wacko.

Q: They wanted your work because they were trying to develop greater endurance in soldiers?

A: At first. Then I think they became interested in other things. My work with heightening perception without drugs. Look, these guys try to be on top of everything. I'm not trying to make a boast here, but these people are basically lesser talents looking to control greater talents. They're like the goofs in high school who go on to become producers in Hollywood and want to control stars and step on actors. It's sick.

Q: How did you succeed in creating more endurance?

A: I'll give you the very short version. You pit a person into a light trance---which is a trick in itself, although people don't think so---and then you have the person create a world in which endurance is an available quality.

Q: That's a little vague.

A: I'm just giving you a summary. The basic principle is, in the right kind of light trance, a person's perception is cleared of unnecessary distractions and "radio stations in the head." THEN he can create all sorts of positive qualities and get a feel

for how they work. This method is something I developed over time. It works. And it tends to stick.

Q: But not because you are making suggestions.

A: I make no suggestions at all. I get the person to create. It's too simple for most people to grasp. But that's it.

Q: Did these CIA types think it was too simple?

A: Yes. And they don't really want to use a method like that.

Q: Why not?

A: Because it allows people to be free. The CIA wants ability they can control. Which if you think about it, is a contradiction. Control is for organizations. I don't favor any large organizations. I want a world in which individuals come to the front and center.

Q: The more I think about it, the more it does seem that people believe their ultimate goals will be realized by surrendering their will power.

A: Yeah. I know. It's a tricky subject.

Q: Why?

A: Because there is a form of will power that is like a false engine. It works by lies and deceptions and stealing. It works by what I would call bad acting.

Q: What do you mean?

A: You see some guy who is a very bad faker. He pretends to be a big shot, and everybody around him immediately knows he's full of crap. Do you know the kind of person I'm talking about?

Q: Sure.

A: Well, that person has his will-power engine attached to that spate of bad acting he engages in all the time. So he isn't going to reach his real goals, because he doesn't even know what they are. For him, surrendering his will power would be a good thing, temporarily. It would feel good, like a massage after a bad day at the office. But in the long run, that surrender isn't going to do him any good. Well, what I'm saying is, to a much lesser degree, all of us engage in bad acting, and we need to surrender our will power for moments to get some relaxation and to let in our more natural level of functioning---a level of functioning we would really rather be involved in. And when we do get in sync with that more natural level, we do find ourselves able to access more of our capabilities. That's very good.

Q: But that doesn't mean---



A: That doesn't mean that what we're really wanting in life, the ultimate things, are going to float in the door because we happen to be relaxing. I mean, some major clue may float in the door, but then we actually have to DO something.

Q: And what is that something?

A: We have to create. And keep creating.

Q: And what does THAT mean?

A: I can only give you an analogy. You paint, so let's use that. Let's say you really want to do a huge painting, a fresco that spans a whole wall. That's your major idea. So how do you get there? You may, while you're asleep, dream of some of the images, but you're going to have to get on the ladder and PAINT. And keep painting until you say, that's it, and then you stop.

Q: Yes, but---

A: Here's the kicker. If you keep on creating long enough, creating in the direction of what is most important for you, you'll also learn about CREATION ITSELF. See? Creating is will power that has found its home. That's where will power really wants to be. CREATING. And creating means you know you're creating, you know you're building, you know you're inventing. That's part of it. The more you create, the more you learn about what creation is. And that means you are taking over that creative function, and you are becoming more satisfied, more happy.

Q: "Only the gods create."

A: Yeah. That's a major piece of mind control. The purpose of that is to make us feel smaller and weaker.

Q: And if we go the other way? If we just keep creating?

A: We become what we really are. So what I did was, I worked out ways to use hypnotism to stimulate the creative urge in people. As a kick start.

Q: Right.

A: Think of it as an ant colony. On the lowest level, the ants just follow their orders, so to speak. They do exactly what is expected of them and nothing more. No deviation. Now, a few of the ants graduate from there to realizing that following orders has the flavor of, let's call it, doing the right thing. They're following orders, but they also realize they're doing the right thing. Then, out of that small group, a few ants begin to see that they're creating. They're creating their own actions---and at that point, they veer off. They don't follow orders anymore. They think about what they really want to create. And then THAT'S what they create. And they feel they're on a whole new level. And they are.

Q: At which point, the whole ant colony begins to disintegrate.

A: Don't blame me.

Q: But you think this disintegration is a good thing.

A: Damn right I do.

Q: On a political level---

A: On a political level, that's all I'm interested in.

Q: What about all the people who start to feel lost because cherished patterns and institutions are breaking up under their feet?

A: I have no easy remedy for that, no quick fix. But I'll say this. Not all disintegration is because people are suddenly acting creative. Don't make that mistake. Most disintegration comes because elite planners are working their OPS to make it happen. I'm talking about healthy disintegration, which is really decentralization of power.

Q: Many people would say we all need to act in concert to preserve civilization.

A: And my response to that would be, that's what the ants say. If you want to be an ant, go right ahead. No one will stop you. You'll always have a place. As long as you surrender your own will long enough.

Q: As times get tougher, more people look for a way to become ants.

A: Yes they do. And this is what they call "preservation of civilization." The whole question is, what do you mean by CIVILIZATION? Do you mean a billion people acting on orders from an elite? Do you mean a structure set up to ensure the greatest possible amount of individual freedom?

Q: If you mean the latter---

A: Then you have to have something other than ants. Ants always drift toward the absolute Collective.

Q: Are you taking a cruel position here?

A: Not at all. Cruel is getting people to surrender their will to create. Cruel is getting people to think they must create in the mode of the All.

Q: What's the All?

A: The fiction that we are really constrained to making our little part of the anthill.

Q: And what is the opposite?

A: What each person can find by digging under the anthill and flying over the anthill.

Q: You're looking at a whole different picture of what society would become.

A: I always have.

Q: From an early age?

A: Sure.

Q: In this new picture of a society, what is the glue that holds things together?

A: The glue is what we always said it was. You can't use your freedom to curtail the freedom of another. We always said that, but we didn't really mean it.

Q: Let me get this straight. You're saying that a person's best chance at really getting what he really wants is by creating and creating and creating and creating---every day.

A: That's right.

Q: And one more time, what does he create?

A: Whatever it is he wants.

Q: Suppose he wants something shallow and stupid.

A: Then by creating it and getting it he stands a chance of discovering it's shallow and stupid, whereas if he just hopes for it and wishes for it and whines about it, he has NO chance of finding out it's shallow and stupid.

Q: Okay, suppose he creates it and finds out it's stupid. What does he do then?

A: Figures out something else he wants. And then creates whatever he has to create to get that.

Q: And if THAT turns out to be shallow and stupid?

A: Repeat step A and B over and over until he decides he's creating something that isn't stupid.

Q: And, as you said a little earlier, in this process he finds out something about creation itself.

A: That's the bonus. And the bonus becomes the main event, eventually.

Q: How so?

A: I can't really describe that. But it happens. Another analogy which is only partly accurate: You take a horse that is very dumb. And you think, this horse is so dumb I have to lock him in the stall and leave him there, because he doesn't know what to do with himself. Will that work? Of course not. So instead, you let the horse out of the stall. The dumb horse is now free to create. So the first thing he does is, he eats

12 bales of hay. He vomits it up. Then he eats 12 more bales and pukes again. Then he walks around in a circle for three weeks and falls down. Then he walks in a straight line toward the horizon because he thinks that's where he wants to go. But he gets tired and lies down and goes to sleep. You see? He keeps creating dumb things. But finally, after three years, he decides to try running. And discovers he loves to run. THIS is really what he wants. He's not dumb anymore. So he runs and runs, and in the process he realizes that he's CREATING. He's creating running. And a light bulb goes on in his head. Now he is doing more than running. What exactly that is is CREATING. He is somehow more than he was.

Q: Okay. But suppose the first time you let this dumb horse out of the stall you force him to run. Won't he get where he wants to be faster?

A: He might. But chances are he's too dumb at that point to realize that running is what he wants. So he keeps stopping. He didn't go through the process himself.

Q: So you think there is a limit on what a person can create?

A: Now you're asking an important question. And the answer is, there is no limit on what a person can create. He can create anything.

Q: He can create gold bars out of thin air?

A: Yes.

Q: You really mean that?

A: Yes.

Q: A lot of people would say you're crazy.

A: That's nothing new.

Q: How does a person create gold bars out of thin air?

A: I have no idea. He just does.

Q: But not right off the bat, as soon as he's let out of the stall for the first time.

A: Correct. Not right off the bat. It might take a million years, during which time he's creating all sorts of other things.

Q: What about a person who creates crime, murder?

A: The principle of freedom applies. You are free to create anything that doesn't curtail the freedom of another person. If a person creates murder, you lock him up or you execute him.

Q: If a person creates 50,000 tons of toxic chemicals as the head of a huge corporation that he has built?

A: He is interfering with the freedom of others. You lock him up. You make him pay for the cleanup. I have no sympathy for a person who pollutes knowingly and tries to cover it up. I say lock him up for a long time.

Q: But then you are limiting his ability to create.

A: I sure as hell hope so.

Q: So you say the road to Ultimates, whatever they may be, is creating. You keep creating what you want.

A: That's right.

Q: Do you believe a person can create his way out of the space-time continuum? If he wants to?

A: Yes.

Q: How long would that take?

A: I have no idea. Six months, a billion years?

Q: Suppose a person says, "I want to create a home with a family and a white picket fence and a yard and six apple trees and a BMW, and that's what I really want."

A: Let him create it. It has nothing to do with me.

Q: And suppose when he does create it he says, "This is what I wanted, and this is all I want."

A: That's his business. If he never wants anything else, and all he wants to do is raise the kids and mow the lawn and polish the car for fifty years, who cares?

Q: Suppose a person wants to quietly drink himself to death. That's what he wants to create.

A: He has that freedom. If he doesn't think he needs to create something else, that's his business.

Q: Suppose that person was your wife.

A: I would try to stop her.

Q: Even though it's her right to drink herself to death.

A: Correct. But I wouldn't try to stop every person in the world who is doing the same thing. I wouldn't become a professional meddler.

Q: What would say about a person who wants to create the end of all destructive alcoholism everywhere?

A: I would say nothing. He can do that, or try to do that, can't he?

Q: But he is trying to curtail the freedom of others.

A: I know. However, in that case, I see no reason to lock him up. But if he tries to pass a law and enforce it with guns and cops, a law that no one may drink more than one shot of Jack Daniels a week, then I would say he should be stopped.

Q: By throwing him in jail?

A: By declaring such a law in violation of the basic freedom principle.

Q: Clearly your "system" isn't perfectly consistent.

A: Perfection is not one of my goals.

Q: What limits a person's ability to create anything?

A: He keeps doubting and questioning and over-judging as he creates, and that leads him to stop. That leads him to limit and narrow his own creativity. Of course, even if he is in a bed on life support, he's still creating. But that's not what I'm talking about.

Q: It seems to me that if everyone follows your advice and just keeps creating what he wants, then those who are organized to create a bad future for the rest of us, the global elites, will win, and we will get the future they want us to have.

A: I understand. But in the long run, I disagree. I think that if everyone got busy creating what he wanted with great energy, got on that road I've described, the elites would be faced with a serious problem. Society would become too diverse and too decentralized for them to handle. Because, you see, what is it REALLY that these elites are trying to do?

Q: Consciously trying to do?

A: No. I didn't say consciously. I just said "trying to do." They are trying to give people the idea that individual creativity has a very limited use and power and importance. That is their real effect on people at large. That is their repressive mission. That is what wins for them, in the long run. And what loses in the long run, for them, is: people wake up to their own creative power. And when that happens, individuals end up creating all sorts of unpredictable and unforeseen realities, and the world becomes a very different sort of place. A place that ZINGS with independence and energy and realities multiplying in all directions.

Q: And that would---

A: Bring about a truly level playing field. But you already know that, because we've talked about these things before, and some of what I'm telling you is what you've told me. Remember that day you told me the story about the painting?

Q: Yeah.

A: You said, a person makes a painting. It doesn't matter why he made it or why the canvas has on it the things it does. It only matters that he painted it. Whatever reasons one could adduce are really irrelevant. The painting has no psychological hidden meaning. That's a myth. That kind of meaning is what people use to stop people and themselves from doing ANOTHER painting. Just keep painting. Keep doing it. There is no final message. There is no "greatest painting." There is no "pathology of painting." There is only painting. Now, if you go to someone's house and paint a mural on HIS wall, on the side of his house, then you get put in jail. Then you pay for the clean up. That's all.

Q: Yes.

A: Well, that was very good. That tells the tale. That is what we need.

Q: I would also say we need people to expose the lies that are being foisted on us. We need people to show us that the future being created for us is against our real interests. We need to see that these elites are doing their own painting, and they want us to bow down to those paintings.

A: I agree. But after enough of that happens, each person needs to "pick up the brush" and do whatever the hell he wants to. As long as he doesn't violate the freedom principle. He needs to pick up the brush from here to eternity. And he needs to do whatever needs to be done so that these "Masters of our fate" don't stop the painting from going on, from going on FOREVER.

Q: What gave you the idea that individual creativity has such great potential power?

A: Many, many clues. For example, in my own practice, I saw patients who were able to do extraordinary things, if only briefly. A patient moved an object on a table without touching it. Another patient blew out a light bulb in my office. By "looking at it." He did this twice. These are the very little things. There are other events and experiences. But it doesn't matter what I've seen. It only matters what other people believe and do.

###END###

**January 3, 2003**

MASTER-SLAVE RELATIONSHIP

Q: You said you wanted to talk about the master-slave relationship.

A: Yeah, that's right. This is a many-headed monster.

Q: In what sense?

A: Think of it as a number of streams of possible influence.

Q: Explain.

A: Well, for instance, the threat or perception of possible force---that alone can make a person become a slave to someone else. Maybe not a total slave, but a slave on certain fronts. And that's just one vector.

Q: You also have pure deception.

A: The most insidious of all. If you don't know you are being fed false information, then how can you avoid forming a false picture of reality? And if you form that false picture, then you guide your own behavior inside that framework. Q Which means you're limiting your own behavior and perception.

A: That's right.

Q: But many people find it hard to form their own picture of reality.

A: No, EVERYBODY has a struggle forming his own picture of reality.

Q: Because?

A: Because there is confusion about how you fill in that picture. How do you proceed? According to what rules?

Q: You mean it's like being a painter who rejects all tradition and then faces the question of how to start.

A: Exactly. You have to start from somewhere. Otherwise you just cave in at the beginning and go along with the consensus.

Q: I know you're leading up to something.

A: Let me give you a metaphor. Suppose you want to steal a fabled jewel that is buried in a legendary mountain. How do you make a plan? Where is that mountain? Where in that mountain is the jewel? All sorts of questions---and no map.

Q: But you have to begin somehow.



A: Yes. And that's the key. You begin. Even if that beginning is a mistake. A lie. But of course if you're the type of person who's afraid of making a mistake, you're trapped.

Q: Is what you're saying connected to something you've found out from doing hypnotherapy?

A: It is. When I put someone in a light trance, what I'm dealing with is a person who, for the moment, is free from a whole host of suggestions that otherwise would be guiding his opinions and perceptions. It's an interesting moment. What should I do? Just give him more suggestions? He already has too many of those in his waking life.

Q: So what's the answer?

A: I finally came to it after a long time of ignorance. I have that person create reality. I have him invent a dream or construct a scene, any scene. Something. Anything.

Q: But that would seem to be the opposite of discovering what reality is.

A: A paradox, yes.

Q: So?

A: Consider this. Creating reality is putting your foot on the road to discovering what reality is.

Q: Is this a word game?

A: No, no. It isn't. Because reality is malleable. That is what I learned from my patients. Reality isn't just one thing, like a present you unwrap.

Q: I get that, yes, but the very term reality implies that there is something there, something you can discover.

A: All right, I'll accept that for the moment. But look at it this way. Suppose you can never get to reality unless you create it. Suppose the process of discovering reality necessitates the action of creating it in many possible forms.

Q: That's sort of like saying you have to tell lies to arrive at the truth.

A: Yes. Exactly. But these are your lies. You fumble around and create lies or whatever you want to call them. And in the process you arrive at the truth, somewhere down the line.

Q: I get it, but it's still confusing.

A: Confusion is part of the process. I'll give you a patient summary. Man of about 35 comes into my office and tells me he's bothered by his marriage. Things are not

working out. He wants to find the right formula, but he can't. No matter what he does, he feels a lack. He feels he's screwing it up. He tries to do all the right things, but nothing good comes out of it. He just gets himself into more hot water.

Q: He's confused.

A: And this is good, because otherwise he never would be making the effort to make things come out right. So I put him into a light trance. I then get him to invent scenes of various marriages. All sorts of scenes---good, bad, and ugly.

Q: And this helps him how?

A: He begins to expand his own ideas about what marriage can be.

Q: Yeah?

A: And once he does that, he begins to get a kind of feedback from his own inventions. He tends to drop his fixation on fixing his own marriage. You see, "his own marriage" is a more or less fixed idea that traps him into thinking that he is tinkering with one thing that needs the right part inserted---like a car that won't run.

Q: Whereas?

A: His current marriage is a lowest common denominator that he derives from vague images of marriage. He is laboring under the delusion that his current marriage is one very real thing, like an object inside a vacuum jar.

Q: But it isn't.

A: Correct. It's a congealed derivation. For, example, we look at a table and think it's one thing that has a set number of uses. But then an artist comes along and takes that table and paints it and cuts it up and re-glues it and it's something else entirely.

Q: Okay, but---

A: When I had this patient invent all sorts of scenes of various possible marriages, he began to see that his marriage was just one outcome of his own sense of reality. He was living inside a trap. The trap didn't need tinkering. It needed something else introduced from the outside. And "the outside" is his own imagination.

Q: His marriage didn't need fixing.

A: It needed new life.

Q: And---

A: He could get that new life from the massive invention of all sorts of possible marriages.

Q: So, suppose his marriage was suffering because he was insisting that his wife should do x,y,z when she didn't want to.

A: And suppose I then say, "Look, all you have to do is stop insisting she do x,y,z."

Q: And he follows your advice.

A: And then something else will crop up. Some other problem. Because he is living inside a trap. A trap he made. But he doesn't see this. And even if he and I completely dismantle that marriage into "parts" and I make him examine each one, that process isn't going to fix it. It's like a physicist who is trying to gain a new understanding of the quark. Suppose, after five years, he's failing. What can he do? He can bring in a whole new theory from the outside and play with that and try to fit the quark into that new picture of reality. You see?

Q: Yes.

A: Well, that's the way it works with reality itself. Reality is not one thing like a car. Reality is WHAT WE ARE LEFT WITH WHEN WE STOP CREATING REALITIES. And how do you fix THAT problem? By tinkering with what you're left with? No.

Q: So how does this connect to the whole subject of the master-slave relationship?

A: A slave has one reality, which is formed by his abandonment of the process of creating realities.

Q: Therefore, anything that will make him stop creating realities functions as a way of making him a slave.

A: Yes, that's right.

Q: And you came to this in your work?

A: I sure as hell did. You see, the basic problem is the drive for perfection.

Q: How does that work?

A: Nothing is perfect. To want perfection is to want that leftover sludge called reality. You fuss with that sludge and you try to even out the corners and paint it pink and fix the edges and so forth. But you lose. Because you can't get perfection out of something that is a residue to begin with. I've had many patients who wanted to change their lives by fixing a losing proposition---a bad house that was sinking in its foundations, and the person wanted to replace shingles on the roof and bring in a new carpet.

Q: But where does that drive for perfection come from in the first place?

A: It comes from the sense that the reality you are dealing with is the only one that exists, and therefore you must make it as good as you possibly can. That perfectionism is based on a basic insecurity, because, deep down, the person knows

that he is working with a lie. One reality is a lie. A reality that is GIVEN is a lie. Realities are created. I'm sure some people will take this as blasphemy, but think about this in religious terms. If God created the universe, then why not ask what other universes are possible? Or what other universes already exist? Is there some kind of a travel ban here? Is it written in stone that we can't access those other universes, that we must make this one a perfect one?

Q: So even in terms of the cosmos itself---

A: We are working with a lie. Suppose there are an infinite number of possible cosmos-es.

Q: You're saying that slavery can exist on many levels.

A: Yes. Let's say I have a patient who can respond to the idea of creating a brand new cosmos. He can do that. He does do that.

Q: In his mind.

A: Right. And then he creates 500 more. What'll happen? He'll begin to get a whole new sense of what is possible. I did have just such a patient. He had come to me because of a personal crisis in faith. After we finished, he no longer felt he needed to "fix" his current metaphysical belief system. He saw that as a foolish enterprise.

Q: Now let's take this to another level. What about actually creating another physical reality?

A: Okay. You're asking me, is it possible to sit here and imagine a new moon, and then go outside and see 5000 people standing there looking at a new purple moon in Earth's sky.

Q: Right. That's what I'm asking.

A: My answer is, yes it's possible. But that's different from the question: DO YOU AND I HAVE THE POWER TO DO THAT RIGHT NOW.

Q: Why is that different?

A: Can a baby start speaking French and German and ancient Greek right now? Suppose we answer no. But we say, later on, after he goes to school, then he can do that. What does that mean? It means we're talking about "power right now" versus "the basic capacity to get it done." Two very different things.

Q: So you and I might learn how to make a new moon, even though we can't do it right now.

A: Yes. Again, I don't expect many people to agree with me, but so what? Here's another example. Is the speed of light the fastest velocity in this universe? Forget about all the wrangling among physicists. Let's re-frame the question: If we could attain faster than light speed in this universe, would we suddenly find ourselves in

another universe that was created to accommodate that higher speed? Would this universe fold up and disappear into your wallet? To me, these are far more fruitful questions.

Q: Okay. I assume, then, that you think the walls in this room are false boundaries, that we can really perceive right through the walls.

A: Right.

Q: How do we get to be able to do that?

A: First, we have to think that it's possible. We have to think that we aren't breaking some sanctified ultimate rules by doing it. We are just breaking rules that have been put in place in order to limit our own capacity. Rules of slavery.

Q: And then?

A: I'm working on it. Everything else that stands between our own present conception of our abilities and the ability to do that new perception---I'm working on it. That's all I can really say. But I know that exercising our own creative abilities in the widest ways possible---that's part of the path. Maybe it's the whole path.

Q: When you were approached by the CIA to work with them---was this whole subject brought up in any form?

A: They were interested in my research on ESP.

Q: Specifically?

A: My research on the topic of being able to read or see what people were doing in other distant locations.

Q: Was this research successful?

A: In some cases, yes. I had patients who, for brief periods, were able to obtain very clear views of what was happening at long distances. I confirmed this, in experiments.

Q: How were you able to get these patients to be able to do this?

A: I took patients who were already "quite conscious," and I had them create all sorts of distant locations and describe what they had created.

Q: Describe what they had created.

A: Yes. And then, once in awhile, they would say, "Well, I just came across a place, I didn't really invent this one, it's a hotel room in Canton, Ohio, and there are two people sitting there talking about a sale they made that day. Here is what they're talking about. Blah blah."

Q: They stumbled across that one.

A: Yes. As if it was a piece of fall-out from the process of inventing. A piece of residue.

Q: That must have blown you away.

A: It blew me away when I got to the point where I was able to get a patient to do that on purpose, and I was able to confirm what they were reporting was actually happening---I did that in a staged experiment.

Q: And---

A: And after awhile I got bored with it. I was more interested in the whole process of inventing places. That was the key. That was the whole deal: inventing realities.

Q: And that led you to decide that you find out what reality actually is by inventing realities.

A: That's right.

Q: And the reality you discover, along the way, turns out to be much different than what we usually take to be "ordinary reality."

A: Yes. Much different.

Q: And the CIA was interested in the "remote viewing" aspect.

A: They were. I declined to get involved. But, you see, the CIA was like the person who thinks that higher abilities are basically all about the technique of "extra-special seeing." I showed that inventing, creating, were integral aspects of the whole process. They couldn't have understood that if I had explained it to them. Because they are all about "tinkering" with the residue we call reality. That's their obsession. And that's why they want to control reality and people. Because they see reality as something that must be gone over and over with all that tinkering to make it perfect. I got a big kick out of the whole thing with the CIA.

Q: Why?

A: Because of the paradox. They tell and invent lies all the time, they keep creating sub-realities all the time, and yet they don't realize that THIS is how you find out what reality is. They don't see the higher aspect. They just think that by inventing all these lies and cover stories and enemies, they'll be able to control the one and only reality. It's hysterically stupid. Also, I am not too impressed with what I know about the CIA remote viewing program. That's what some of them call it---remote viewing. They try to teach it as a science, as a system. The thing is, they never differentiate between those people who come into the program with some of these skills and those who start from scratch. So their success rate is hard to evaluate---as far as the teaching part is concerned. I've spoken with a few people who emerged

from the program, and I get very different accounts of the teaching method. I hear that they use some kind of mapping system of distant locations---it's almost like you would put down a map of a location and then people look at the map and try to "see" what's at a particular point. Once they home in on, say, a structure, they break down the structure into a grid and search each grid-section. And then I also hear their "viewers" just wing it, more or less, once they are told what to look for or where to look---so I don't know whether they use one method or several. I also feel some of their people are exaggerating what the CIA program has accomplished---in order, for example, to justify more funding---just like regular science (laughs). One man told me that when he was in the program, he lost his ability to "view" as soon as he no longer believed that the overall purpose of the CIA was a good thing---I found that remark interesting. I got a creepy feeling about the whole thing---yuppie scientists who conveniently overlooked the fact that they were working for the CIA and telling themselves it was just a great way to get funding for psychic research. I've met these types before. Very enthusiastic, very "open," very friendly, with a sliding scale of morals to fit any given situation. You know, New Age types, it seems, but not really. Not really at all. They have a lot of moral dirt on them, but it's "clean dirt." It doesn't leave a trace. They can change their colors at a moment's notice and do it in a convincing way. When they die, upon autopsy, when they are cut open, there is nothing there. Just empty space. ...And let me make one more point: take, for example, the world of auto racing. That is a team enterprise. Many people work to get those cars designed and built and maintained so that they function as flawlessly as possible. This is a good illustration of what can really be done to "perfect the one reality." Such efforts convince us that perfection really is a wonderful goal. What I'm saying is, there are worlds without end beyond any of that sort of ambition. But we will never see them as long as we think that a point-by-point honing of every component of a system is the god we should all be bowing down to...

###END###

**May 16, 2003**

**A CONVERSATION WITH AN IDEA MAN ON PERSONAL FULFILLMENT AND THE  
PSYCHOLOGY OF CONTROL**

Some years ago, I received a letter from a man who had been a patient of the late hypnotherapist, Jack True.

This patient, in therapy, accessed what he calls “an idea factory.” If this sounds strange, well, every conversation I’ve had over the years with this man is rather strange. He embodies the phrase “far out.” In ordinary situations, he seems very ordinary. But in conversations--- when he chooses---he makes something else happen. Something else entirely.

He states, “My whole approach is to stimulate people to think about things in ways they wouldn’t usually. I don’t care whether what I’m saying is true or false. The whole idea is to get people out of their ordinary area of focus, not to disorient them, but to get them to explore other possibilities.”

For example, here is a message I once sent to him: “Is cancer one disease, one phenomenon, or is it many different conditions, all of which result in the general fact of cell multiplication? And if the latter is correct, might that explain why so many different [alternative] approaches to cancer work? Do some people who have tumors that don’t threaten organ systems or vital passageways survive without treatment, and do their tumors simply hang out or even recede without treatment? We have cancer as a nutritional deficiency, as oxygen depletion, as chemically caused mutation of cells---or radiation caused-- -why not take a new model of cancer which is not simply cell growth or gene mutation?”

Here was his reply: “How about cancer as a reflection of the acceleration of technological civilization? The cell wants to be in on the acceleration, and it speeds up to catch up. The body wants to be a mind. It wants to think like a machine and it speeds up and cells begin to grow faster.”

See what I mean? So buckle up for this ride. This man works in the computer field. He is very proficient. He wears bland suits. He cuts his hair very short. He gives seminars on software. He, in other words, has a very successful cover story for his real interests.

Q: First, let’s get this one thing straight. You are not necessarily defending anything you say. Correct?

A: That’s right. Don’t look for the truth. What I say is from the idea factory. It’s ONLY meant to kick off thought processes of your own and your readers, nothing more. If I say something and you think it’s stupid, that’s fine. Just supply your own thought, something better. I don’t mind. I don’t care. It makes absolutely no difference to me. I welcome people who think I’m entirely ridiculous. Maybe that



rejection will get them thinking on their own, in a way they have not thought before. I hope they don't just defend their old tired ideas.

Q: Okay, that's the ground rule. So what do you think of the current war on terrorism?

A: It's a form of magic.

Q: Meaning?

A: People conjuring up their own version of building a better world.

Q: Not sure I get that.

A: People in charge want to get rid of old institutions, which are forming a pressure in their minds they can't tolerate any longer. So they want to ruin it all. With hired thugs.

Q: And then start over?

A: No. Go back in time.

Q: Back where?

A: Into the Middle Ages. They feel comfortable there.

Q: I have to interrupt this train of thought to ask another question. Are you getting this information from somewhere that is a different place from where you get your usual information?

A: Absolutely. Consider it a train I'm getting on, and I tell you what I see from the train. When we're done I get off the train. I'm giving you the view from this train, that's all. You can consider the scene I'm describing a hallucination or whatever. But it might be a useful hallucination. Or something more.

Q: But definitely non-linear.

A: I guess you could say that, yes.

Q: Okay. So let's get back to the Middle Ages.

A: The sponsors of terrorism, the men in suits who are decidedly not "primitive," want to live in the Middle Ages. They feel comfortable there.

Q: Why?

A: Because they can watch people become real slaves. That's what they want to see. Real slaves. They don't want a modern approximation. They don't want a reasonable facsimile. They want the real thing.

Q: Why does that make them comfortable?

A: Good question. They (pause) see magic, their form of magic---and there are many forms---they see magic as master-slave. They see that as the key that unlocks the door. The big key in the big door.

Q: These men want to destroy technology?

A: No. no. They want to hide it. They want to control all technology, bury it underground and run the above-ground like a master-slave world.

Q: And why is this key the big thing for them?

A: When they have a slave, they feel different. Better. Much better. They feel that a vague situation has been transformed into a better situation. The vagaries are eliminated. The raw facts come out. Things are clarified.

Q: The social constraints are broken?

A: Yes. And once the chains are gone, the reality emerges. It's like distilling a liquid. You take out the impurities. This is how they feel about personal relationships. In the current world of social mores, they can't get their foothold. They need to boil off the conventions and find the leverage. They need their foot on someone's head.

Q: And then what?

A: The magic happens for them. The door opens. This has a sexual component.

Q: So they have their secret rites.

A: The rites are there, yes. The rites exist to create and maintain the master-slave relationship.

Q: Why are these controllers different from other people in their psychological make-up?

A: Because they have burned up the usual human goals and ambitions.

Q: Burned them up? How?

A: In many different ways. For example, through living privileged lives from an early age. Money and position and all that are irrelevant. They already have that. They don't need to go get it. It's there for them. They don't need to want, for example, time off or a vacation, just to cite a small thing. They can have that any time they want it. There is really nothing for them. They try to go further. That takes them into their brand of magic. The dark kind of magic.

Q: And they don't back off from that?

A: Some do. Some don't. For this class of people, it's all about strength and weakness. The strong become masters of slaves.

Q: So they want to build that world.

A: Yes. But for them, that world already exists as whole and complete thing.

Q: What do you mean?

A: It is a world already there. They just have to make their moves and then they can live in it.

Q: And where is that already-existing world?

A: In the air all around them. They can feel it as realistically as you or I can feel a breeze.

Q: Why? How?

A: Because they are (pause) dressed up in it, like a child of very rich parents is dressed in a little suit.

Q: So it is handed down to them by their parents.

A: Not exactly. The world is THERE. They have brought it into their consciousness, without much effort.

Q: Do they ever revolt from it, once they really feel it?

A: Some do, some don't. Nelson Rockefeller had his moments when he rejected it. He saw that everything was a kind of art, and he saw that there were many different kinds of art. So he popped out of that one world of his at moments, and it confused him. He was a reluctant inheritor of the master-slave world, sometimes.

Q: Why do these men use the medical version of control so often?

A: Because it has to do with genes and small particles which they imagine are the building blocks of the human being. It's a blind spot they have. They gravitate to that philosophy.

Q: Because they can't see anything else?

A: Yes.

Q: Are you talking about electromagnetic fields here? Are you implying their power is large?

A: Their power is very large. Look up the experiments of Charles Persinger. He has stimulated the human brain with electricity, in different areas, and brought about various visions and so on. Demons, gods, sexual entities. In a lab.

Q: Yes, I've read some of his work.

A: Fields are like initiators.

Q: Initiators of what?

A: Doors opening into other versions of reality. The brain and fields can combine to give access to these other versions. It's not the only way to get there, but working with the "technological approach," it can be made to happen.

Q: So these stimulating effects are not just hallucinations.

A: The word hallucination simply means you enter into a reality you have already considered, as strange as that reality may seem once you are there. A hallucination is like a push into a reality that is already there or you've already created.

Q: So you're talking about multiple realities.

A: Obviously.

Q: And these fields?

A: They initiate movement from one reality to another.

Q: Can you give me an example?

A: A person with no money goes to sleep and has a vision, and when he wakes up, money no longer seems like a problem. In fact, the former problematic status of money seems like a bad dream, and the new reality is, money is everywhere. Money wants to be in his pocket.

Q: So---

A: Think of it this way. Each one of us is locked into a world. In that world, we have a chance to achieve many things. In the same way that a football player can achieve many things on the gridiron. In a single world, each person can achieve desires and meet goals and so on. That is a fact.

Q: What about the locked-in aspect?

A: Does the football player want to play football in a parking lot? In a living room? In a swimming pool? On a cruise ship? Of course not. He wants to be in a stadium. That is where he can rise to heights. This is important. He's locked in because that is where he wants to achieve his goals.

Q: So you're saying there is nothing wrong with being locked into a world.

A: There is nothing wrong.

Q: As long as?

A: As long as you still want what you can try to get in that world. A world gives you a CHANCE. If you give up a desire which fits with that world, you'd better pack up and move out.

Q: Because?

A: You're just wasting time.

Q: Get out of the football stadium.

A: Right.

Q: To go where?

A: You'll think of something.

Q: Suppose you can't give up the desire?

A: Then you'd better go after it. Even if you're 70 years old with crippling arthritis, if you still want to be a football player, you'd better drag yourself out of bed every morning and go for that desire.

Q: Or else?

A: You decay like a rose when the growing season is done.

Q: Okay, so if you decide that your desire which matches that world you are in is no longer your desire, then you have to get a new desire?

A: Exactly. And then you'll get a different world. It's magic. A different brand of magic than what I was talking about before.

Q: And that's it? That's all?

A: No. There are other things.

Q: Like what?

A: You have to find a new strategy.

Q: What does that mean?

A: That's a slippery one. Let's say you haven't really drained every drop of fulfillment from your desire. You may be a half success. You may be a one-quarter success. You may be a total failure. But if you decide you want a different desire, you also need to find a better strategy for fulfilling the new desire, because you weren't too good the last time. You need a better WAY to proceed.

Q: And how to do you that?

A: You have to see non-linear paths.

Q: Meaning?

A: Remove yourself from the completely straight-line approaches.

Q: Not sure I understand this.

A: There is no manual of instructions. Have you ever heard of people who study other people who are successful? (laughs)

Q: Sure. Self-help gurus.

A: Yes. Well, they always miss the boat.

Q: How so?

A: When you study a successful person, you have to find the invisible thing the successful person did that propelled him into the new matrix where his desire and the new world in which he can fulfill the desire click into place.

Q: The invisible thing.

A: Yes! It's always invisible by ordinary standards. It's not ABCD. It's not just the straightline approach.

Q: So what is it then?

A: Don't know if it can be put into words. (pause) He sees an opportunity.

Q: That's it?

A: That's a huge thing. It's like seeing the finished sculpture in the block of raw stone from the quarry. Sort of. Seeing raw data and raw situations as an opportunity. What does the word opportunity mean? It means you can touch it. It means you can feel it. It means you can see the future in it. You can see all the pieces of junk on the table and find the motor you want to build. You can see how it will happen. Or you can feel it will happen. This is magic.

Q: How do you pull it off?

A: You sort of mesmerize the raw material. You see it, the raw material, minus the effort in it. You can subtract the heavier effort from it.

Q: Can you describe that further?

A: Say you see a field of dirt. You know that it can become a farm, but the whole thing seems very hard to do. Because you are WITH a desire that implies it WILL be hard. But if for twenty seconds you can slip the bonds and see the farm as something like you running on the wind---or like flying up the side of a canyon without a plane---if you can see that or feel it in that way---and if it makes sense to you in that way---you have a key in your hands. I'm not just talking about imagining it in that way. I'm talking about something else. Something more like the thrill of taking a chance. Like the thrill of taking a chance and feeling that THAT is what you really want to do. Take a chance. Flying with no visible means of support. Not sheer stupidity. I'm not talking about that. I'm talking about REALIZING that you

want to throw a sixty-yard pass in the air to a runner downfield and you want to break free of the idea that that can't be done or will not be done or should not be done. You see your desire reflected now in a new light. You want to inject the WALKING ON WATER aspect into the desire---you realize that THAT'S the part you really want. The desire is a core from which you can expand your perspective of what you really want to do. This is not some intellectual ABCD process. This is finding the diamond in the gray stone. This is the opportunity to the tenth power wrapped around the opportunity to the second power. You start with the second power and you find there is another level where you are taking a chance and you know that you want that sensation of taking a chance. You (pause) need to get that click where your desire and the world in which it will come to pass are joined smoothly. And to get that click, you need to do more, so to speak, than just dream at the second power. You need to see that the dream is an opportunity to levitate in the dream, and when you do levitate for thirty seconds, the whole dream takes on a different character. The old shell drops off the dream and the dream is now larger. Now it's to the tenth power. At first, at the decidedly lower level, you have the desire, and the world in which it can be achieved is already there but you are not seeing it. You need that click that joins the two things. You get the click as you realize that you want to take a chance. You want to go to the tenth power. So something happens. And when it does, you're now NEXT DOOR, so to speak. You're where you need to be. Now you see the sculpture in the raw stone. You are thrilled. You want to begin to work at once. It's as if there is a risk that is a sure thing. It's both. It's a risk and it's a sure thing. You're gliding on air. You see the risk and you see the future. You see the result and you see the risk. You want both. You don't compare the risk with the result. Why should you? You want both. Think about this. Turn it over in your mind. That's where you want to be. Where you have both the risk and the sure thing and you want both. You want both. You want the sensation of the risk and you want to see the sure thing, the sure future that is going to come into being. You want both. You want the step off the cliff into the air, and you also want the sure future that WILL happen. They are contradictions, but you want BOTH. They don't seem like contradictions when you see them both together. They fit. Fear may flit around you like gnats, but you don't pay much attention to that. You want the risk and the sure thing. You want the hole in space where there is nothing, where there is----

Q: Pure adventure---

A: Right. And you want the sure thing.

Q: When you have both---

A: When you have both, your desire, your goal, and the world in which that will happen are joined with that click.

Q: Why?

A: Because that's the way Reality is.

Q: The more you expand---

A: The more the road is clear, the better you see the road. The road looks different, depending on where you are relative to what I'm talking about. It may look murky and dark, it may look like it is piled with obstacles, it may look barren and self-defeating, it may look like the path a snail would take, it may look hopeless, it may look like the path of an arrow with you being the arrow. As you get that click, as you MOVE on the basis of that click, the road begins to change. Actually the world you are in is changing.

Q: What about people who never walk down that road?

A: That is a tricky topic. There are people who will do ANYTHING to find reasons why they can't go on that road. Some of these people are ingenious. Brilliant. But I can say this: for every reason a person gives to make it impossible to walk that road, that reason will vanish once the road is clear, once the person gets that click. And then, for example, the person will be much more able to help others---I mention that because often people will say, "I can't walk down the road because other people can't." But the truth is, when you can walk along that road, or fly along it, you also become much more able to help others do the same. Earth can be considered a glue factory.

Q: A what?

A: A glue factory. We are all stuck together in a common sort of dream. If one person really sees the road and gets the click, he disengages to a degree. And then he can wash off the glue and look around and find out that he can help others in a better way. The whole point of the common world in which we all dream the same dream is the glue factory. That's the set up. That we all sink in glue. We eventually feel the glue and start to submit. The little self-appointed gods who try to control us are glue makers. They invent little and big scenarios that will drive all of us into the glue further and further until we are all a mass of syrup, until we all think exactly what the person next to us is thinking, and he does the same, and the same thought goes all the way through everyone, around and around. There is much comfort in that. We begin to feel there is a prophecy coming true, and it is destiny. We think we are psychic, but we are really reflecting that thought that is going around and around.

###END###



## **August 4, 2003**

This piece is an offshoot of the GRAND ILLUSION series I did on NoMoreFakeNews.com

It has to do with the conviction that impending events are forming a pattern that has some climax, some revelation, some grand finale.

In the late 1990s, we saw this conviction at work in a huge way. Millions of people were swept up in the coming Y2K disaster. Radio shows spent hours on it. And Y2K wasn't the only element.

In general, many perceived that the turn of the century was a magnetic force, drawing to it all sorts of happenings that would crack the egg of normal reality. Once and for all.

Not because anyone here on Earth was DOING something, but because events were forming up by themselves, under the direction of unseen causes. There was the specter of earth changes, earthquakes on a new scale, and a collapse of infrastructure. Radio hosts wove together every strange occurrence to create an expectation.

Of course, as we know, the end of every century has seen such machinations. Here is a brief interview with the late Jack True, who was, in my opinion, the most innovative hypnotherapist on the planet. The approx date of this conversation was June 1994.

Q: What do you make of the constant idea that "there is something in the air, something afoot?"

A: It stimulates people, which isn't a bad thing. But it also gets people to think that every good or bad thing, on a grand scale, is a Force to which they should hitch their wagons. It's a human attempt to FIND ENERGY SOMEWHERE.

Q: Find energy?

A: Yes. People are walled off from the sense that they can create energy, so they look for big amounts of it wherever it might be, and then they try to swim with it.

Q: And when that doesn't lead anywhere?

A: Depression sets in.

Q: Well, on a political level, the same thing happens every four years.

A: I know. The same desire to be part of the big force that is sweeping the nation, to support one candidate, to catch the wave.

Q: So this is a habit.

A: Right.

Q: And what is the antidote to it?

A: At the risk of sounding trite, creating your own energy.

Q: And how does one do that?

A: That's like asking how you use your fingers to grip an object. If you've forgotten, you have to remember or re-learn the skill. This is the hardest thing for people to understand.

Q: Yet, in your work with patients, you have them do all sorts of techniques to re-learn that ability.

A: There is no contradiction there. Except, I'm not making myself the source of their ability. I'm trying to empower them so they act on their own.

Q: When you have people literally invent dreams---what is happening there?

A: Dreams are often happening on a somewhat larger scale than daily life. So when people invent their dreams consciously, they are creating larger energies. They get familiar with that.

Q: And after they do it, what happens when they go back to their lives, where those energies don't usually play a part?

A: People feel a contradiction. I encourage that. It's the first step to making a change. Why would you change your life, unless you felt you had much more to give than your life was able to absorb?

Q: And this works out for your patients?

A: Not always, but sometimes. The analogy I would offer goes like this: you discover that you can sing. But you are working as an accountant. So do you change course, or do you fall back on the tried and true? No one can make that decision for you.

Q: How about this analogy? You find out you can make a cup slide off a table with your mind. Now you have to figure out a way to integrate that ability in your life.

A: Yes. That would be the same sort of thing.

Q: There is a reflex that makes people think every large accomplishment they achieve has a hidden cause, that it "comes from somewhere else." Not from them.

A: I could analyze that reflex for a long time. But to boil it down, I would say the individual Self does not perceive its own size and scope. Therefore Self thinks things are coming from somewhere else, when they are actually coming from an uncharted or forgotten area of Self.

Q: That's an exciting idea.

A: It also happens to be a true idea. So then, should one simply wake up part way and accept these marvelous moments as "subconsciously derived," or should one also explore the forgotten areas of Self? I choose the latter road. I'm an advocate of individual power. I don't think one has to be afraid of it. I think one has to find out about it.

Q: And what about the people who use their power to do bad things?

A: That's just the way it is. Every power can be turned north or south. Which is the justification often used to try to limit the power of everyone---to put that power under a ceiling---a ceiling built by those few who think they know what's best.

Q: Reminds me of the "Hitler syndrome."

A: Yes. Unfettered power is equated with Hitler, as if we would all become Hitlers if we were left to our own devices. A lie. And in a way, Hitler was created as a prelude to all this NWO stuff, which is based on the idea that power is bad and must be reserved for the elite, who know how to handle it.

Q: The population is given these object lessons.

A: Yes. Every villain is portrayed as someone whose real crime was tapping into too much power---and therefore, we have to reduce everyone down to weakness. "for the good of all."

Q: So these waves of feeling that "something incredible is in the air, something incredible is afoot"---

A: It is a way to make people feel their best bet to have power is to give it away to unseen forces and then to connect, as slaves, to those forces.

###END###

**August 15, 2003**

Well, way back in 1962 I went to a movie in NYC. It was one of those Japanese monster flicks, and I noticed for the first time that the people in the audience were rooting for the monster.

Ever since, I have watched that phenomenon grow and grow. When The Godfather opened, in the early 1970s, I was there for the first show in LA. The crime family were the good guys.

And on it went.....

I have no problem with this, but it does show something.

Somewhere in our subconscious or conscious, we want revenge. We want it now. We've had enough.

But unless we can feel it in a simple situation, we don't want it.

If it takes work and innovation to unseat the planetary elites, that's not giving us the satisfying click of pleasure we need. Jack True, had some interesting things to say about all this.

Here is a chunk from Jack: "Revenge is good. Everybody wants it. Don't put a lid on it. Don't back away from it. Revenge is power felt. Revenge gives you a jolt of electricity. Revenge is natural. The op to sidetrack revenge as 'terrible' is just that, an op. To make wimps out of all of us. All the goodie good stuff is blather. Forget it. It's just hypnotism. It's just mind control. To avert the desire for revenge is to throw away a source of big power for you. Don't do it. Don't run away scared with all sorts of slogans hammering in your brain. Unless you can feel revenge, you're half a person. You're bathing in stale water. Revenge is a fresh and vital thing. Wrap your arms around it. Don't be such a rabbit.

"But once you get your hands on the feeling of revenge, then the big question is, how can I keep the spark alive without just walking out into the street and shooting people? How can I direct this thing? How can I use my mind to figure out who the bad guys are? How can I think and get revenge without losing the energy? That is an art, and you have to cultivate it. The art of revenge against the right people.

"And then comes another question. Do I just want to strike out like a snake (you can do that in the gym with karate) or do I want to actually make the bad guys lose? That's a very big one. Do you want to win? Or do you want to bang a hole in the wall and then wind up paying for a new piece of drywall?

"And every time you are forced to go to your mind and to dream up a real strategy, you risk losing the spark. Do you see? That becomes a problem. That burns you out. That can make you a loser in the game.

"You go further away from the original impulse to get revenge.

"Now you may think this is some kind of cute psychological problem, but I'm here to tell you that whole civilizations rise and fall on this one.

"After taking enough shit, people can just wind up out on the street burning down everything. And then the cops and troops come, and it's a debacle in terms of result. For a few minutes, people may feel a real jolt of juice, but it goes nowhere.

"So this is ART. This is finding out how to exact revenge and how to win, really win, and how to keep the spark alive while you plan and figure out what you're going to do.

"Don't be afraid that revenge is going to take you over. It isn't going to obliterate you. Unless you go at it blindly. In that case, you will turn into something you don't like.

"And as you start to win, in perceptible ways, you're going to feel another impulse come in. The joy of winning in a just cause.

"It isn't just going to be nullifying the power of the bad people at the top. It's going to go farther than that. I said farther. That doesn't mean you just drop all that desire for revenge because you're a chicken. It means that a transition occurs. An integration.

"And the more you win, the clearer your goal becomes.

"To build something much better. To put it up.

"You're going to see that more clearly.

"But if you start out from the beginning with some kind of disconnected impulse that is just sanitized and acceptable and false and full of lies you're telling yourself, you're going to fall down like a sack of wind.

"You aren't gong to make it.

"You aren't a saint.

"You're a powerhouse.

"Get used to it.

"Saints are myths. A powerhouse is a real thing, and as you take over more and more juice, you become more of what you are, and who knows how far it can go? If sainthood is real at all, it comes at the end, after you have spent more megawatts than you can imagine. But don't bet on sainthood. If it shows up, it has to be natural. You can't wear it like a coat. You can't go with some mantra about how revenge is bad. Revenge is a way of breathing and acting."

###END###

**August 25, 2003**

## THE MEANING OF PSYCHOLOGY

In the early 1990s, after certain conversations with Jack, I made many notes, and I'm presenting a few of them here. The notes represent what Jack said and what I said and, sometimes, what neither of us said but no doubt thought. For anyone who is interested in human potential and its possibilities, this will be interesting.

1. Psychology arose at a time when the concept of the individual, as opposed to the collective, was once again, gaining force in the West. Despite the fact that the first researchers were primarily interested in evoking a conditioned response, everything changed with the arrival of Freud.
2. Freud posited the idea that a single trauma lay at the heart of people's problems. If this trauma could be understood and brought to light, the individual would become, in some sense, liberated.
3. So Freud did recognize the existence of the individual human being apart from the group as a person worthy of specific liberation.
4. Freud stated that after the trauma was nullified in some way, the human being would become capable of living life without re-enacting relationships with mother and father. He would become liberated even from the shadow of the family.
5. The trauma involved sex and guilt about sex. Therefore, once the influence of the trauma was gone, a person would be able to live and act on his sexual impulses in a free way. Over the next decades, this idea was wrapped up in our culture as a sales tool and advertising fetish.
6. On balance, and in the hands of trained Freudian analysts, the promise of Freud was not realized. What seemed like a fascinating and compelling and true theory did not, on the whole, pan out.
7. Did this mean that the trauma as the basis for all personal suffering was a mere fantasy? Or did the Freudian method have even more deep difficulties?
8. Freud and his followers took delight in practicing a reductionism in which all human experience and thought and creation were pulled down to a floor of "acting-out compensation for deep-seated psychological problems." In other words, one could analyze all human behavior as a façade behind which lay the main trauma.
9. This strategy dead-ended in intellectual sterility.
10. But more than that, it brought out the question of how one should view his own past. Was the past the reservoir in which all problems could be answered and resolved? Our culture has said YES to that.
11. Or is the past something else entirely?

12. One of Freud's brilliant students, Wilhelm Reich, came to a fantastic answer to that question. Reich essentially concluded that the past was a collection of energies. The past was not so much MEANING as it was ENERGY.

13. Reich asserted that one's experience tended to create what he called armoring, a physical resistance and covering that separated a person from the full value and immediate experience of life.

14. Reich maintained that armoring was not something one needed to look for in the past. It was right here and right now, and it could be prodded and poked in the very physical structure of the human being.

15. An interesting book on this subject is ME AND THE ORGONE, by the actor Orson Bean.

16. Reichian therapy aimed at breaking up the armor and its attendant frozen emotions.

17. I would take Reich one step further. Everything that has happened to us, every experience, every memory, is RAW MATERIAL.

18. It is by no means the sum of the raw material we have to work with, but it is there and we can use it.

19. The past is not a king to which we owe tribute. It is not time engraved in stone. Raw material implies that you can re-arrange, eliminate, re-connect, re-shape, spin off from....

20. This position is considered dangerous by society at large. Society is conditioned to play "by the rules," to "keep a book of perfect photos of the past," to "honor the past exactly as it happened." In exactly this sense, psychology has become a walk through a graveyard. Oh, the practitioners promise a good outcome, a series of revelations----but something quite different happens...The patient begins to define himself as a time-bound creature whose very essence is described by his experience. By his past. To put it another way, psychology reenforces the notion that we are born, we live, and then we die---and that this is the canvas that is given to us---and that our most important job is understanding the meaning of the canvas that fills itself out as we experience life. For psychology, the canvas fills itself out with the images of our present that quickly becomes our past. It is really a kind of scroll.

TRADITIONAL psychology exhorts us to believe that we will find everything we need by understanding our past. Even if we do not look for it, we tend to believe the holy grail is there. And I am not even touching on the many ways in which a therapist can subtly convince patients that this piece of past or that piece of past is terribly significant in some SPECIFIC way. Culturally speaking, traditional psychology has become a hypnotic carrier wave that points us to our own past. And that is why many psychologists broke away from this central core and began to explore other ways of approaching the subject of personal liberation. If, as I say, the

past is really raw material, then what are we? We are artists. We have the souls of artists. We want to explore what happens when we create. But now we are turning the central premise of traditional psychology on its head. The past does not create us. We can create the past, present, and future. We can use any experience or perception or thought or idea or premise or supposition or invention as raw material from which we can work on the canvas. We can take an experience and re-fit it and alter its content and turn it inside out and use it as a piece of a shape to put on the canvas. For what purpose? For the joy of creating. If we are unfamiliar with that joy, now is the time to start. Freud began by having an attraction to unexplored territory. He did not like what he found in his first few patients. He found, for example, actual abuse, which, if he pursued it, would involve him in some sticky social and political situations with real people who had power. So, for that reason and others, he re-named abuse "the fantasy of having experienced abuse." As an artist, Freud invented "the Oedipal moment" and "the Electra moment" and then he subjected his patients to his own artistic creation. If we look at most art therapy, it is unfortunately riddled with all sorts of analysis of what the patient paints on the canvas. This, in effect, takes back what it gives. For a moment the patient feels free. He can improvise on the canvas---but then he will be led into interpretation of the very action (painting) that separates him from his past and from his obsession with what has happened to him. He will be buried in a drear about this meaning and that meaning and what the meaning means. But if unfettered creation is the key, then traditional psychology loses its stranglehold on the patient and puts itself out of business. And that is a serious problem for psychology. I believe that psychology has, in fact, been pointing at this jumping-off point for its entire history. THIS is the inevitable conclusion. It always was. And so traditional psychology (minus those wise therapists who broke off from the main thread) has had to wall itself into a trap of its own making. (And even many non-traditional therapists have wound up in the same dungeon.)

###END###



**December 17, 2003**

Here is a fragment from a conversation with Jack True (possible time frame, November 1987):

Q: What about Pavlov?

A: The question should be, what about the extension of stimulus-response into human life, to the point where a person is making choices from a list of ALREADY-INSTALLED responses.

Q: A menu.

A: Incorporated into the mind and body over the course of millions, hundreds of millions of years.

Q: Incorporated why?

A: To create a framework in which human societies could exist. Otherwise you would have nothing but rebels.

Q: How does a human, right now, begin to shed all those installed responses, all those menus?

A: Every day he gets up and he sits down and writes out his dreams. Not the ones he had the night before. The ones he didn't have. The ones he never has had.

Q: He makes up dreams.

A: Hundreds and thousands of them.

Q: Any rules for what qualifies as a dream?

A: No. No. No. No rules. Anything goes.

Q: What is a dream?

A: It isn't anything.

Q: What do you mean?

A: A dream is various and beyond any single definition. You can't hem it in. You can't set up rules for it. You can't say this is a dream but that is not a dream. You can't say a dream means this and does not mean that.

Q: What good does it do to write down or make up these dreams that never happened?

A: If I tell you, you won't do it. You'll just be smug about knowing something.

Q: Any clues to how well I'm doing as I write down the dreams every day? Any yardstick?

A: Absolutely not. There is no yardstick. You just do it. Come back and see me after 365 consecutive days of doing it and we'll talk about it..

###END###

**December 18, 2003**

Jack was much more than a hypnotherapist. He was a researcher into what he called The Trap. That took in everything under the sun that keeps individuals from reaching their potential, which Jack often pointed out, was unlimited potential in all directions.

That is the essence of my research, too. GETTING OUT OF THE TRAP. Individually, and together.

Our conversations became melded, and you couldn't tell after awhile whose idea was coming from whom.

The world is coming closer to being defined, AS AN ILLUSION, AS A VELVET TRAP FOR ALL OF US.

I HAVE SHOWN THIS IN MANY WAYS VIS-À-VIS MY WORK ON THE MEDICAL CARTEL.

THE ELITES OF THIS PLANET KEEP WORKING TOWARD THE GOAL OF A PLANET THAT FUNCTIONS LIKE AN AUTOMATIC MACHINE, WITH ALL THE PEOPLE ACTING LIKE THEY'RE FREE WHEN THEY'RE ACTUALLY SLAVES...THIS IS THE IDEAL, AS FAR AS THE ELITES ARE CONCERNED.

THE HIGHEST LEVEL OF ELITE ON THE PLANET WHICH IS FROM THE PLANET IS THE ORDER OF THE JESUITS.

THE JESUITS ARE A COVER, IN TURN, FOR THIS KIND OF MIND CONTROL OPERATION IN WHICH EVERYONE THINKS HE IS CHOOSING HIS OWN DESTINY AND THAT DESTINY TURNS OUT TO BE COGS OF A GIANT MACHINE WORKING TOGETHER IN A SLAVE FASHION... THAT IS THE PLANET THE JESUITS WORK TOWARD...

Okay, here are a few fragments from conversations with Jack. Everything is not going to be spelled out. YOU HAVE TO WORK TO ARRIVE AT UNDERSTANDINGS.

*Fragment 1*

Q: If there was a hole in the ground and you could---

A: You're going to give me that one again...?

Q: Why not?

A: You know the answer. A hole that leads to another dimension? That would be fantastic? YES. OKAY? WOULD WE WANT IT? YES. WOULD THAT AUTOMATICALLY BRING US TO THE LEVEL OF OUR FULL POTENTIAL, TO BE ABLE TO MAKE THAT KIND OF ESCAPE? No. No. No.

Q: Why not?

A: Because there are levels of escape. You can get out of a bad marriage with a great lawyer and incur minimum personal liability...but does mean you are free of whatever got you into that marriage in the first place? Are you free of all the lies you told and the reasons why you had to lie? Of course not. Why are we in this world with the door shut behind us? Why is the door shut between dimensions? Why are we in this mess? That is what I'm driving at. Even the most smug and smirking one of us in this world, who thinks he or she knows everything, is in this world with a door shut behind him/ her. WHY? WHY? How did this happen?

*Fragment 2*

Q: What is dimensional fluidity?

A: Before I answer that question, I want to make something clear. You and I are both researching together. There's nothing I'm doing or have done in hypnotherapy that you can't do. Let's put that on the table.

Q: All right.

A: Dimensional fluidity is the ability to move from one view of reality to another, from one created reality to another, with ease.

Q: Does hypnotherapy help that to happen?

A: Let's cancel out the term hypnotherapy.

Q: Why?

A: Because there is no reason for it now. We've gone beyond that. The old model of trance suggestion is dead. We're past that.

Q: Agreed.

A: This is education.

Q: From the Latin.

A: What?

Q: Educere. It means, literally, to LEAD OUT OF. I help lead something out of you that was already there, got it?

A: I like it. It's not education in the sense that you memorize fourteen things and you're home free. It's finding the resources to see something you've buried. To then bring it out into the light. I once found an energy vortex in San Diego.

Q: Where?

A: On the beach just south of Cardiff. You can feel energy coming in from all directions above ground. And in the presence of that, you become more fluid. You

literally spin out of the top of the energy body you've built like a straitjacket, and you come out and you feel this capacity to move like a car with omni-directional steering...you are freer....

Q: How long did you spend in that beach?

A: Three days straight. I camped there. The cops never saw me. I packed food and water and I stayed in that 100-foot diameter circle for three days. After awhile, I began hearing things.

Q: You mean you went crazy?

A: (laughs) Fraid not. I was hearing voices and sounds coming through a lens that was shifting all sound to an angle. It wasn't coming in straight. It was coming in at an angle.

Q: From another place in the same dimension?

A: From another locale. A different plane.

Q: Have you ever had so many dreams that take place in the same general locale that after awhile all the characters and what they say and what they do become very familiar to you...and when you dream again, for the hundredth time, it's just like going to a house you know?

A: Sure.

Q: Is that what it's like on that beach?

A: How did you know?

Q: I don't know.

A: Very familiar voices. Very common chit chat, but distorted at an angle, because the dimensions don't interface precisely straight on.

Q: But from another dimension.

A: Sure.

### *Fragment 3*

Q: Okay, I just gave your client a session and you watched. What did you think?

A: You were making him go to a music stratum.

Q: Meaning what?

A: You had him describe a place he had never been to.

Q: Right.

A: And you kept asking him for the colors of things in that place.

Q: Yeah.

A: Well, what did he give you?

Q: Colors, which were symbols.

A: Symbols of what?

Q: A different method of constructing reality. Instead of building it from dirt and so on, like we do here, it was built there by colors. I could see that's what he was doing, and I made him, in effect, tell me about it...because certain realities ARE constructed that way. And the colors were musically connected, like scales. Of course, he hasn't seen that yet. But he will. Four or five more sessions.

A: What's your goal with this client?

Q: Right now, my goal is to get him to get the feeling he's seeing something for the very first time. He's a guy who believes he knows every fucking thing under the sun. He's the authority on everything important. If you say B, he tells you B is really A and he knows all about A. He has a translator mechanism---

A: That's a great phrase.

Q: He has a translator mechanism in his head, and everything that comes in that he hasn't seen before, he immediately translates it into some form of wisdom he knows all about. He's a wisdom addict. He's the king of all wisdom in his own mind. That's his first level of trap. He can't get out of that. He thinks he's all knowing.

A: How are you going to get him out of that trap?

Q: I'm going to get him to see more and more new things and eventually he'll start relying less on his mechanism and more on his perception. He's like God in the Old Testament. A big pain in the ass to everyone.

A: Well, that's what I noticed. You were looking at him the way he looks at himself.

Q: It's a little trick. I looked at him as if he were God, which is what he thinks he is. But there is one big flaw, and he's going to discover it all on his own---and when he does, everything is going to change for him.

A: What's the flaw?

Q: People who think they're God think everything is in the past. They think they created it all and discovered it all and now it's done. It's past. Now they can sit on the throne and spout wisdom. But in session I have him creating and imagining so many different realms his fixation on the past is coming unglued. He doesn't know it yet, but I can see it unhinging. He's going to see it all himself...

A: In a sense, we all see everything as finished and done. After the age of 14, it's all done. That's why we're trapped behind walls and walls, and you've got this guy coming unglued and untrapped...it's beautiful to watch.

###END###

**June 5, 2004**

VACCINES. WITH QUOTES FROM JACK TRUE.

Below, you will find a link to a July 2003 article from the wire service, UPI, which lays out enough information about vaccines to cause a national uproar.

Of course, in retrospect, we know that no uproar occurred.

That is because INFORMATION CONTROL works in a certain way.

“Getting information out to the public” about a cartel like medicine does not cause anything central to change at the official level. That information would have to pass through a number of gates to reach the place where even minor change would occur.

It would have to: be part of a hammering series in a major newspaper or on a TV network; be picked up on a number of TV opinion shows, where recognized pundits agree with the damning information; arouse the ire of several people from Congress, who speak out publicly and mount hearings; be the subject of several high-profile lawsuits against the criminal corporations involved; the suits would have to be won by the plaintiffs; most likely, a major

PR firm would have to be employed by the plaintiffs and other interested parties to CONTINUE an assault.

Those are a few of the gates.

And even then... There is a more basic level of brainwashing that, in the case of vaccines, supersedes ANY attack:

VACCINES ARE GOOD.

VACCINES ARE GREAT.

VACCINES SAVE MILLIONS OF LIVES.

VACCINES ARE GOOD.

The only way to defeat that is to wake up and walk away from vaccines...and then, if enough people do that, you win.

Yes, it's good that pressure has been brought to bear on the mercury in vaccines, and yes, some changes have been made in that regard. But the basic problem persists.

The real value of the article you're about to read is that it reaches the minds of regular people with kids---and they walk away. They say no.

I offer you some comments from Jack True:



"I once had a client who, under hypnosis, suddenly got into some material about vaccines.

He just wandered into it, and I let him.

"He started seeing images of ANGELS and bright light and love and kindness...all this was wrapped around the idea of vaccines.

"Honestly, he felt like he'd gone to heaven. He started praising doctors and researchers and vaccines and he thought he was about to be introduced to God himself.

"It was the strangest thing. He had all this heaven imagery whirling around. Talk about SUBLIMINAL. He was practically in tears with the JOY of it.

"He saw the doctors as utter heroes in the play. They were saving the world. They 'made life worthwhile.' They confirmed his faith in the human race.

"After the session was over, this client was glowing. He looked as if he had just renewed his life. He went out of my office on cloud nine.

"It was so odd. He had taken a completely bogus idea [the value of vaccines] and built it into a symphony.

"One part of me wanted to tell him the truth. But as a therapist, I held myself back. Our sessions were about him and his emotions, and I knew that if I had intervened, our work would have gone down the drain.

"He was operating on a pure symbolic level, and in his case there was a whole cache of symbols related to medicine and doctors that was coming out.

"It occurred to me that this is a great way to effect mind control. You get people to associate scams and crimes and harm with very positive imagery. See, no one wants to give up his positive imagery. So if he equates that imagery with a crime, he's glued. He's married. He can't see the crime as a crime.

"At a subconscious level, he [Jack's client] was in love with vaccines, in the sense that he was in love with the symbols that represented vaccines for him.

"It was messianic. He had a need to feel that SOMETHING was out there that could save him. Something that could alleviate the sense that he had to save himself. And, during the session, he walked into this cockeyed area that had to do with vaccines. And there it was. Vaccines as the messiah. It wasn't so much vaccines, per se---it was grabbing on to anything that could promise him RESCUE from himself.

"I don't begrudge him that need. It was simply a fact for him. I hoped that in later sessions he would go further than that. But he didn't. He was all about finding the RESCUERS that would bail him out. He was devoted to that concept."

Here is where you can go to get the article online:

*The article is entitled:*

UPI Investigates: The vaccine conflict

By Mark Benjamin, Investigations Editor

Published 7/21/2003 10:42 PM

(Google search: the vaccine conflict mark benjamin upi )

(Source link: [http://www.upi.com/Odd\\_News/2003/07/21/UPI-Investigates-The-vaccine-conflict/UPI-44221058841736/](http://www.upi.com/Odd_News/2003/07/21/UPI-Investigates-The-vaccine-conflict/UPI-44221058841736/))

WASHINGTON, July 20 (UPI) -- The screaming started four hours after 8-month-old Chaise Irons received a vaccination against rotavirus, recommended in June 1998 by the Centers for Disease Control and Prevention for every infant to prevent serious diarrhea.

Within a day he was vomiting and eliminating blood. Doctors performed emergency surgery, saving him by repairing his intestines, which were folding in on one another. A doctor later figured out the vaccine caused Chaise's problem.

<snip>

###END###

**April 1, 2005**

**WHAT'S ON THE OTHER SIDE OF THE MILKY WAY?**

In the early 1990s, Jack and I were sitting in a Santa Monica, California, Chinese restaurant that served up terrible food.

He said, "If this were a genuine Tang Dynasty restaurant, you'd be tasting things you never imagined existed. You wouldn't be able to put names on the tastes. You'd have to write poetry or compose music to explain it."

One thing led to another and he said, "When I put patients into a light trance now, I'm getting them to invent stories. I might stimulate that by asking them a question like, 'What's on the other side of the Milky Way?' They start talking, and they get into shapes and civilizations and events that they never imagined before. They get into a story line. Maybe more than one. They're out there. The hypno part...that's just a prop. Because they think they're being hypnotized, they feel free to improvise. But I'm not hypnotizing them to pull out a story. They're telling the story. And when they come back, they feel refreshed. They feel they've been let out of a cage. They sometimes feel their problems aren't problems anymore. They're just situations."

Then he said, "You should teach writing. Get people to write this kind of story. Move them into it."

Over dessert, he said, "Look at the creation myths of cultures and civilizations all the way back. You won't find one of these cultures that supports multiple creation myths. It's always one myth per culture. People think that's normal. I think it's psychotic. If you ever had a free society, you'd get many, many creation stories. One per person. And that's just for creation. If you opened it up to stories in general, you'd get a reversion to a time when each individual soul told a never-ending story. Each one would be utterly fantastic."

That would be natural.

That would be the expected thing.

Not the boring thing.

The fabulous thing.

And in this society, on this planet, we have the opposite. We have the focus on shared stories. Unified story. Coagulated slow-moving tiresome unified story. And we think THAT'S natural.

No. That's the sign of a disease. A parasitic disease slowly taking down a great tree.

Now, if story were just story, and it didn't make any difference, it wouldn't matter. But it does matter.

As each person begins to tell his own invented no-holds-barred story in 126589435603 dimensions, we get a new chemistry and a new physics and a new biology and a new X of the soul. We get beyond any inhibiting systems of analysis. We get beyond any version of science. We get Xs popping up all over the place.

We get people re-connecting with the larger versions of self. Self that is not bound to any sealed continuum.

Continuum, the space-time tin can, turns out to be one of those arbitrary rules THAT KEEPS PEOPLE FROM TELLING THE REALLY GREAT AND FANTASTIC STORIES.

The question is, how does a person plug in and start? Where is the tag end that a person can pull to start writing the story?

Obviously, I'm taking Jack True's advice. Teaching the kind of writing that can put people on that road. (See: <http://jonrappoportmedia.blogspot.com/2011/06/tutorial-for-writers.html>. For more information, contact Jon at: [qjrconsulting@gmail.com](mailto:qjrconsulting@gmail.com)).

When self writes story, self runs into Self somewhere along the line. It happens. Doesn't need a plan. Doesn't need a system.

You don't have to be concerned about control of the story versus "letting go." You can control every i and t and v and j and d to within an inch of its life, and somewhere something will leak in. It's called spontaneity.

Spontaneity is that place where plan and control and memory and invention collide and blow up and you're just there doing it. It's the pink and blue dawn spreading all of a sudden through the sky after you've been up all night in the desert, the undersides of clouds lighting up like metal gongs, stars unraveling.

There are many adventures, but the one where self meets Self is galvanizing.

You can be the humble artisan down in the valley making shoes or the great sage sitting up on the mountain with every precious thing you know locked in a gold-plated box waiting for the acknowledgement of the lesser mortals, but when the spontaneous moment arrives, it's a whole new day. All bets are off.

Yet you lose nothing. You only gain.

Illustration: In the fall of 1973, I was renting a small work-space, a garage, in Santa Monica. Every day I'd walk over there from my apartment and paint. Most of that fall, I worked on a big canvas, 15 feet by eight feet. As things developed, I painted over my paintings on that canvas about ten times. One morning, standing in front of the canvas, which was now completely black (don't ask me why and how that happened), I noticed a sliver of color. I thought I'd left that uncovered. I walked closer. A piece of black paint had actually peeled back a little. Weird. So I grabbed the black peel and pulled on it. A section of about one foot by two feet came away. Boom. Underneath, intact, was a section of my previous painting. Just like new. I

started peeling other sections of black away. THEN I found I could take a hammer and screwdriver and tap into the colors underneath and pull THEM away. Because I had used lots of different kinds of paint, they didn't completely meld. I began to hammer and tap and peel, and ALL the previous paintings came to light. Now I was sculpting. I was digging a little here and there, deeper and less deep, and I was working on ten paintings all at once. I was sculpting all ten to make a new one. A new ten-dimensional one. I carried on this process for a week or so. In fact, I remembered sections of older paintings I had covered over that I wished I hadn't. THEY WERE STILL THERE, INTACT, AND I FOUND THEM AGAIN.

You lose nothing. You only gain.

###END###

**November 29, 2005**

PAST LIVES

In the 1987 conversation below,... part of the time, I'm taking the role of neutral questioner, and then it becomes apparent that Jack and I are actually working together on this whole approach to imagination.

This conversation involves past lives, imagination, creative power, energy, and the capacity of an individual to move out of the realm of the ordinary into wider dimensions of experience.

Dimensions that could be called paranormal.

I have been working on the presentation of this key interview with Jack for some time. I wanted to offer it in a way that illuminates what I'm doing now and what he did then.

You see, when I began doing tele-workshops, I knew I wanted to present certain imagination exercises to people, so they could do them on their own, for weeks, months, and years. Many of these exercises have an overall name: IMMERSION MEDITATION. This is a form of exercise that I developed after my own quirky and personal study of Tibetan spiritual practices. I presented these exercises in the teleworkshops. I have many more of them I haven't yet presented. In the workshops, I wanted to offer the exercises to people at a very low cost.

I did that.

When I work on the phone doing a series of individual, private, imagination-sessions with clients, the expenditure of time and energy on my part is considerably greater. The fee is much higher. I charge these higher fees for two reasons. I believe what I do is worth it, and the time involved for me is major. So for people who can afford it and who see the value, I do private imagination-sessions.

But I also offered those workshops to give people a number of exercises they can do that stand them in very good stead. For a long time.

Jack was a very significant contributor to my work. Our collaboration opened my eyes to many things, and vice versa.

The subject here is PAST LIVES.

It's a blockbuster. You have to have a little patience, because Jack goes around the block to make his point, sometimes. He holds things back for dramatic effect, and to teach people what they ordinarily wouldn't see. He saves his points for the right moment.

In this case, past lives thread in and out of the conversation. They appear and disappear.

Jack is also talking about imagination, and what imagination can do when it's unleashed.

WHAT JACK AND I ARE TALKING ABOUT HERE DIRECTLY IMPACTS ON THE WORK I DO IN PRIVATE IMAGINATION-SESSIONS WITH CLIENTS. As in, how to get the imagination to come to the surface in a very forceful way and TRANSFORM THE WAY PEOPLE live and create and think and operate. You see, when imagination comes to the fore, people change their lives. They begin to live on a different basis. They learn new things in different ways. Their IQs go up. They are smarter and more motivated. They can solve problems in unique ways.

This doesn't necessarily happen overnight, but it happens. People begin to recognize their true goals, and they come to grips with the fact that they aren't living their lives according to those goals. They then wrestle with this, and they start to make changes. They climb out of the territory they are living in---which is all about smaller goals. They see new space and new possibility and much, much bigger goals---this isn't just theoretical, it actually happens.

And when they climb out of that smaller territory, paranormal things begin to happen as well.

Okay, here we go. Buckle up.

Q: (Jon) How many past-life regressions would you say you've done?

A: (Jack) Hundreds.

Q: Was this part of therapy?

A: In some cases. I also just wanted to see what came up.

Q: How did you do the regressions?

A: I simply presented a starting image.

Q: For example?

A: A tree in a field. Something simple like that. Then we'd flesh it out.

Q: Flesh it out how?

A: A few details at a time. I'd ask him what color the tree was. Did it have leaves? What type of leaf? What color? Did the roots show? His answers WERE the answers. I never corrected him. I mean, how could I? It was his deal all the way.

Q: Simple stuff.

A: Yes.

Q: And eventually?

A: Oh, for example, in the scene the client was building, people would show up. Something would happen. A picnic under the tree with a family. Or a plane would land and people would get out. And then we'd be rolling.

Q: And in the end?

A: We'd have a full-fledged event.

Q: A whole event.

A: Yeah.

Q: Would your client recognize himself in the event?

A: Sometimes. Sometimes he'd be looking in from the outside.

Q: Did you try to put a time signature on the event and figure out where it happened?

A: No.

Q: Why not?

A: Because you see, I wasn't really shooting for a past-life event.

Q: But you just said---

A: I know what I said. But I wasn't trying to verify past lives. I was doing an experiment on event configuration.

Q: On what?

A: I was just getting the client to flesh out an event or a possible event. I just wanted to see what would happen. Because interesting things occur when you get somebody to flesh out an event in this way.

Q: What interesting things?

A: The client experiences energy. He experiences influx of energies. He can feel it in his body. Or he finds he can visualize things much better than he thought he could. Or he begins to hear things. He can feel the breeze blowing in the field near the tree. He can feel the grass on his bare feet.

Q: Things he said he couldn't do.

A: Right. "I can't see things in my mind. I can't hear things in my mind. I can't feel things in my mind. It's all very hazy." Baloney. When I get people to flesh out events, they can do all of those things very vividly. It's interesting.

Q: And sometimes these events turn out to be past lives.



A: Yes.

Q: How do you know that?

A: I use one standard and one standard only. The client tells me so, on his own. He says, WOW. I WAS THERE. THIS HAPPENED. IT WAS A LIFE I WAS LIVING IN SO AND SO.

Q: Pretty dramatic.

A: It might happen a month after the session. He says, "Remember that event we fleshed out, the one with me on an underwater reef catching those weird fish, and then I met a woman in a restaurant afterwards, and we got married? Well, it happened. It wasn't something I invented. I was there."

Q: Does it matter that it really happened?

A: (laughs) That's a good question. I don't think so. I don't think it matters at all. Because in both cases, he's using his imagination.

Q: In both cases?

A: Whether it was a past life or whether it was all made up. He's using his imagination.

Q: Wouldn't it be more proper to say that, if it was a past-life event, he was REMEMBERING IT?

A: No.

Q: Would you care to explain?

A: Not really.

Q: Come on.

A: Maybe I'll tell you later.

Q: Gee, thanks.

A: Don't mention it.

Q: Okay...so what is the deal with imagination. Why is it so powerful, so therapeutic.

A: It may be therapeutic, but not in the conventional sense of the word. You see, imagination is in chains. People keep it in chains. They work around it, they try to live their lives without overtly referring to it. They are playing this little game. How far can I go without using my imagination? Can I just figure stuff out and make progress and get where I want to go without really relying on my imagination?

Q: And can they?

A: Hell no. But they keep trying. It's a game. It's an Earth-type game. A physical spacetime game. See how far you can get without imagination.

Q: Why do they play that game?

A: Because that IS the game here. That's why souls show up here. It's a kick. Imagination would take down the game in a second if it was really unleashed. THAT'S what people have to understand. Once you really unchain imagination, it's all over. You expand out of this game, and you are doing something more. You're finding a whole new gear in your car, a gear that allows you to fly. See, up to that point---

Q: You couldn't fly.

A: Right.

Q: So the game was all about how to shift the first four gears in your car better, how to go faster with those gears.

A: Yes. Get good at that and you're doing well. And that's fun. See if you can get really good at shifting through those gears. That's the challenge. And everybody likes that challenge. It's like chess. Play by the rules and see who is good. You don't want a piece that can move any number of spaces in any direction. That screws everything up.

Q: So everybody goes around pretty much pretending that they have no imagination.

A: They see how well they can do without imagination.

Q: Or they admit they have imagination, but they claim it's impotent. It can't really achieve great things.

A: Yeah. That's a variation on the same basic theme.

Q: Let's get back to that thing about---

A: About why it doesn't matter whether the person is dealing with a past life event or is just imagining the whole event.

Q: Right.

A: Here is the key. Even if it's a past life event, he's still imagining it.

Q: Got it.

A: Hell, I know you've got it. You figured it out and told me.

Q: Guilty as charged.

A: Past lives are a kind of taboo. People aren't supposed to have lived before. It's another part of this game. You come here and you forget you've lived before. You're a brand new baby, and sooner or later you're going to get your set of gears, and then you'll see how good you can get shifting through the gears. Past lives on other planets and all that---it doesn't fit in with this game. So what happens? PEOPLE RELEGATE ALL THOSE MEMORIES OF PAST LIVES TO A CATEGORY THEY CALL IMAGINATION. OR FANTASY. OR "I'M MAKING IT ALL UP." In which case, how the hell are they going to REMEMBER past lives? They won't. They won't remember. BUT IF THEY START ACCESSING IMAGINATION IN A SERIOUS WAY, THEY'LL BUMP INTO THOSE PAST LIVES. BECAUSE THAT'S WHERE THEY'RE STASHED.

Q: If I do say so myself, this is a major point.

A: Oh yeah. It is. Major. So now you know why I don't really care whether the person is making up an event or imagining/remembering it as a past life. It all comes out of the hopper called imagination. And that's what I'm after. Powering up the imagination. In fact, I've had some clients...a guy has a session with me and he says, "Wow, that whole thing about those cities I traveled to on that planet? That was real. I lived there, a hundred thousand years ago." And then guess what? Three weeks later he comes into the office and he says, "Look, those cities? They were just imaginary. I know I said I lived there, but that was all hogwash."

Q: And this guy is flipping back and forth because he's going in and out of the game, the Earth game. He's popping out of it and back into it. He's trying to get out of it, but he also wants to stay in it.

A: Yeah. Not only that, but he's confused because all the memories of those past lives are stashed under the category of imagination. So he's right, in a way. He IS imagining it. But that's a function of trying to forget all about the past lives. That's a function of putting the memories of those past lives in his imagination.

Q: Right. Let's get back to the character of a session, the make-up of one of your sessions.

A: The guy comes in, he sits down, and I don't put him in a light trance.

Q: But you're a hypnotherapist.

A: I'm a lot more than that, buddy boy. I don't want him in a light trance for this. I want him just like he is. He closes his eyes and I tell him there is a scene. A busy street in a city. It's the middle of the afternoon, and it's drizzling. That's the image. That's where we start. You see, it doesn't MEAN anything. It's just a scene. And then I ask him what the sidewalk looks like. I ask him how high the curb is. I ask him if anything is in the gutter... [WHEN I DO PRIVATE SESSIONS WITH CLIENTS NOW, I START WITH AN IMAGE I KNOW HAS A POTENTIAL "ARCHETYPICAL EDGE." AN IMAGE THAT CAN GIVE BIRTH TO AN EVENT IN WHICH SOMETHING ARCHETYPICAL WILL HAPPEN. SOMETHING THAT CONNECTS THE CLIENT WITH LARGER ENERGIES---JR]

Q: And he's looking.

A: Yeah. And things just pop up. It's often very easy. If it isn't easy for him, I make it easy by asking more questions or adding a few details myself. But the point is, he's getting into his imagination IN A WAY THAT IS VERY VIVID. This isn't just fiddling around.

Q: And what good is this? Why is this important?

A: Because he is now wholly in the territory of imagination. He's there. He's constructing a parallel and separate world. He's right smack in the middle of it. He's in a place that is beyond this world and this universe. It's place that he's building all on his own---with my help here and there. It's so damn simple. It's really beautiful. [THROUGH STUDYING SYMBOLS CONNECTED TO A CLIENT, I CAN DEVISE A STARTING POINT THAT WILL MAKE THIS WORLD OF IMAGINATION RESONATE WITH BROAD AND DEEP THEMES RELATING TO THE PSYCHE OF THE CLIENT---JR]

Q: How can something so simple be so powerful?

A: You have to look at it like this. We all run around avoiding the idea that we construct separate scenes and worlds that stand outside this one. We don't want that. It isn't part of the Earth game. We do whatever it takes to keep this world and this continuum woven into everything we do. That's how we keep our heads in the damn game. That's how we do it. It turns out that when you DO construct a scene out of imagination, and that scene is apart from this world---AND WHEN YOU BEGIN SEEING AND FEELING AND HEARING AND TASTING AND SENSING AND TOUCHING MANY MANY DETAILS OF THIS SEPARATE SCENE---something extraordinary begins to take hold. Something you didn't believe was possible. It's like a person saying to me---and clients have said this to me---"Man, I just invented a different world! In the last hour I just invented a different place and time! Not just as ideas. But as things I could really see and touch and feel and hear and taste. I did it! It gave me a boost that was tremendous. I don't why. But I was outside the borders. I was beyond this whole deal here. I was EXPERIENCING IT." You see?

Q: Living proof.

A: Exactly. And when you do that week after week, for 15 or 20 sessions, something new begins to take hold. Creative power. And when YOU KNOW THAT AND FEEL THAT, a trigger goes off. A cascade starts. A waterfall. The whole area of imagination and energy and power say, "We're happening! He pulled the trigger! He opened the door! We can come in now!"

Q: So the sessions are catalysts.

A: That's right. They all lead to the pulling of the trigger and the cascade. The big shift. The person now knows he has...what would the analogy be? He suddenly remembers he has a whole mansion on an island. He forgot all about it. He's been living in an apartment for 20 years and all of a sudden he remembers he has this

sprawling mansion on a beautiful island. Now he has to deal with that. He has to make some changes, some adjustments. He has to get used to what is really going on.

Q: Do you ever get people who do everything they can to resist the changes that are happening to them?

A: Of course. I don't worry about that. There is going to be a wrestling match, because the person has had his head in the Earth game for a long time. It's good that the wrestling happens. The wrestling is the person coming to terms with all the changes. He is wrestling with himself, with his old ideas, with his old habits, with his old limitations. If he really wants to arrive, to get past the Earth game, he'll turn out fine. But it takes a commitment. You can't have it both ways.

Q: What do you mean?

A: People who live the Earth game for many lifetimes can get this weird idea in their heads. They're like spoiled children. They want to move into a higher and wider realm, but they want all the old comforts of the Earth game.

Q: Old comforts?

A: Yeah. They want mommy and daddy to come downstairs at night and give them warm milk and listen to their complaints, the real complaints and the ones they make up. They want people around who will cater to their every whim. And then they want to resent those people, too. They want to be able to blame those friends and family when they don't magically get every little thing they want when they want it. It's basically a bunch of garbage, but it can be very attractive garbage to some people. Resentment can have a titillating edge. I once has a client who came through his sessions very nicely in the end, after a lot of struggle on his part. The last thing he said to me was, "You know, I was on the verge of giving up everything I got in these sessions---a whole new level of life---just because I couldn't find anyone around to resent anymore. For that, I was almost willing to throw the whole thing away."

Q: Quite a thing.

A: It is, isn't it? Some people. (laughs)

Q: Now, when we talk about how far a person can really go---

A: Yeah. That's a big issue, and we're still finding out about that. Can a person, for example, achieve a great stability in being able to do telepathy. Can he see into the future on a regular and predictable basis? Can he do mind over matter, where he makes objects move across a physical surface?

Q: I say that so far, we're getting clear signs of that.

A: Yeah. Right. We are. But this is a commitment, like I said. You can't expect to say, "Well, I've had 30 sessions now and I should be able to move my car with my mind without turning on the ignition." That's crap. That's Earth game. "I want what I want when I want it, and you're going to give it to me." I'm not giving people anything. They're achieving it for themselves. I'm providing the sessions, which are catalysts. We're all digging ourselves out of a hole here. We put ourselves into it, and we have to get ourselves out of it. This is the great adventure.

Q: Remember that doctor you worked with? The surgeon?

A: Yeah. This guy was hyper-critical from the beginning, and then all of a sudden, in about the fourth session, something major happened to him. He imagined and then saw a huge moth flying around a room. The room was the scene I laid out in the session. For the first time in his life, he saw something that was alive in his mind. He could feel the moth and see it and hear it flapping its wings. Nothing at all to another person. But to him, it was sheer paradise. It was a prison breakout from his old mind, his old steel trap. He loved that moth. He started crying. Tears poured down his cheeks. Something very deep was breaking away like an iceberg. I could literally see miles of tension leaving this guy. I could see his blood pressure normalizing for the first time in 30 years. He was in a state of ecstasy. It was remarkable. He had just imagined something, that moth, and it was ALIVE. He had overcome who knows how much self-imposed conditioning.

Q: And then a few weeks later---

A: The guy comes in and tells me he can't do surgery anymore. He doesn't know why. So he's going to stop the sessions and go back "in his brain"---that's what he said---and undo everything that had happened in his sessions. He's going to put himself back exactly the way he was, and he's going to do surgery again, radical plastic surgery on women who can't stand how they look, even though they actually look perfectly okay. And he walks out the door and leaves that nice moth in the dust. Well, certain people are that way. They are devoted, in a religious sense, to the Earth game. They have to have it. They will not give it up, no matter what.

Q: But it does show you how powerful this can be. Imagining something---and then it's alive.

A: You bet. And for most people, it's a great ride. You feel how beautiful and wonderful your imagination is, and you fall in love with the whole deal. You understand things about love you never understood before, and you also become stronger and tougher and more independent.

Q: Talk about the woman who...the woman and the tower.

A: Yeah. Another client. She comes into a session and I set the scene. It's a kind of desert. You helped out with that. Anyway, she's looking around and I'm asking her questions and she's answering quickly, filling in details about the color of the sand and the plants and the temperature and the rocks, the colored rocks, and boom,

there's a tower. She imagines a tower. It just springs up out of nowhere there in the middle of the desert. She's looking at it, this tall silver tower, and she's in a state of awe. She's mesmerized.

[AT THAT TIME, AFTER DOING SOME RESEARCH ON SYMBOLS AND ARCHETYPES, I CONCLUDED THAT THIS WOMAN WOULD BENEFIT FROM WORKING WITH A DESERT SCENE. JACK TOOK THE CLUE AND THAT'S HOW HE SET THE INITIAL SCENE FOR HER. I TOLD HIM I THOUGHT SOMETHING RELATED TO AN ARCHETYPE WOULD HAPPEN FOR HER.---JR]

Q: And then she---

A: She started laughing and crying. This went on for a few minutes. She was moving around in the chair, she opened her eyes and closed them a few times, and she said, "The tower. I built it. It's there." And I said, "You just built it?" She said, "Yes, but that's not what I mean. Lifetimes ago, I lived in that place, and I designed that tower. It was my life's work. It was the thing I waited my whole life to do." It was a revelation for her. Here she was in this life here in LA, working as a nurse, mainly cleaning up badpans and taking people's temperature, and doing errands for doctors, and she realizes this. It's her tower. She's there looking at it again.

Q: A part of her thought she had lost it forever.

A: But she got it back. She could see it and feel it as clear as day. Inside her soul that afternoon, she grew a thousand feet. She became....she got back a whole territory of intelligence and creativity she had misplaced. I think that was her 20th session. She had been gradually building up to this. And then it happened. Bang.

###END###

**December 17, 2005**

QUOTES FROM JACK TRUE

I've put together a few quotes from Jack that I find very useful.

"Creative sparks fly whenever someone has put aside mere facts and mere superstition. Catch those sparks and use them. They will lead you into uncharted waters. That's where all the real action is. That's where we go past the consciousness loops that lead us back to the same place over and over. Many people want that loop. They want to arrive where they started from. They feel comfortable with that. They feel they are right because that loop keeps confirming what they already believe. Imagination is the thing you can rely on. It doesn't keep repeating itself, unless you force it to."

"Every person needs to learn a few systems. That learning process gets you to be able to reason and think. It gets you to understand what you know and don't know on the left side of the brain, so to speak. But then you have to take off. You have to leave the nest. You have to invent reality. You have to take a chance. You can still be stable. You don't lose that. I've known many people who love new ideas. But few of them take those new ideas and run with them. They keep eating the same dish over and over. They live with those new ideas until they become old. They keep polishing the same apples. My job is to get them to drop the apples and take off."

"What you want is what is uncreated. That's what you want. To get there you create. When you create you get something new. Something nobody ever created before. It could be a few scratches on a piece of paper. But it's a start. Lay the egg and look at it. The new egg. It was never there before. Forget about finding the crack in the cosmic egg. You are the crack. You, creating. That's what everyone has been looking for."

"There are lots of answers. But there no answers when there are no questions. When you create something, you aren't just answering a question. You're getting on a boat and moving out into the sea. What you find there depends entirely on what you create. It's thrilling."

"In my practice as a hypnotherapist, I no longer hypnotize people. People that can come in are already hypnotized. I try to wake them up. When they wake up, it's because of one thing and one thing only. They are creating. That's what wakes them up. They're creating and they know it."

###END###



## **December 19, 2005**

Before I get to this interview with Jack (done in 1987), I need to describe a particular personality type. It features heavily in the interview.

There is a perfect illustration, in the story below, from SpyChips.com. Read it and catch the flow of this man, Tommy Thompson.

Here is where you can go to get the article online:

The article is entitled:

*RFID IMPLANTS: FINE FOR THEE, BUT NOT FOR ME*

(Google search: Ex-HHS Head Puts Off Being Chipped Despite July Promise)

(Source link: <http://www.spychips.com/press-releases/verichip-thompson-no-implant.html>)

December 7, 2005

**RFID IMPLANTS: FINE FOR THEE, BUT NOT FOR ME**

**Ex-HHS Head Puts Off Being Chipped Despite July Promise**

Ex-Bush cabinet member Tommy Thompson still hasn't received an RFID implant despite a televised promise he made in July 2005 to do so. Shortly after joining the board of VeriChip Corporation last spring, the former U.S. Secretary of Health and Human Services and four-term governor of Wisconsin told CNBC that he would "get chipped" with a VeriChip implant, but he has no plans to undergo the procedure anytime soon, according to recent revelations.

The VeriChip is a glass-encapsulated RFID device designed to be injected into human flesh for identification purposes and for use as a payment device.

In public appearances, Thompson has suggested injecting the microchips into Americans to link to their electronic medical records. "It's very beneficial and it's going to be extremely helpful and it's a giant step forward to getting what we call an electronic medical record for all Americans," he told CBS MarketWatch in July.

When confronted by a CNBC correspondent in another July interview about whether he would take a chip himself, Thompson replied, "Absolutely, without a doubt."

However, when authors Liz McIntyre and Katherine Albrecht, who researched human chipping for their book "Spychips: How Major Corporations and Government Plan to Track Your Every Move with RFID," contacted the VeriChip Corporation on December 5, they were told that the chipping never took place.

VeriChip spokesman John Procter said Thompson has been "too busy" to undergo the chipping procedure, adding that he had no clear plans to do so in the future. "I wouldn't put any type of time line on it," Procter said.

The VeriChip spokesman also attributed the protracted delay in the chipping to Thompson's desire to investigate the procedure. "He wants to see it [the VeriChip] in a real-world environment first," said Procter, who said he's trying to arrange a tour for Thompson at Hackensack University Medical Center, the first hospital to implement the technology in its emergency room.

But the authors question this explanation. "We would expect Mr. Thompson to investigate the device *\*before\** advocating it to others," said Liz McIntyre. "It sounds like he has wisely decided to put off the implantation, perhaps due to the serious privacy and civil liberties implications of such devices, or perhaps due to the serious medical downsides, like electrical risks and MRI incompatibility."

Albrecht added, "Perhaps the implants conflict with Thompson's religious beliefs. Whatever his reasons, he should share them with the American people, many of whom have loved and trusted him for years. He will be responsible if they take an implant because of his influence."

Thompson may find himself under increasing pressure to get chipped in light of VeriChip Corporation's recent IPO announcement. The company is relying on Thompson's cooperation to give the much-maligned human tracking chip an image boost. "He said it on live television," said Procter of Thompson's chipping intentions. "We look forward to setting a firm date in accordance to his schedule and other commitments... We want to maximize the impact of [Thompson's chipping] event...We'd certainly like to...really knock it out of the park."

McIntyre is hoping that Thompson will resist the pressure. "Our concern is that the VeriChip Company would like to chip every person on the planet, and they're counting on Thompson to be their ticket to mass acceptance," said McIntyre. "We're hoping he will work for the best interests of humanity and refuse to be goaded into an ill advised action."

According to Procter, only about 60 living persons in the U.S. have agreed to be chipped. In addition to the voluntary recipients, the company's implants were injected into the deceased victims of hurricane Katrina, and there are plans to chip mentally disabled patients at a residential center in Chattanooga. VeriChip has also had talks with the Pentagon about chipping military personnel, though Procter said that "no formal agreements have been reached."

A transcript of Thompson's entire CBS MarketWatch interview is available at

<http://www.spychips.com/devices/tommythompsonverichip.html>

A writeup of Thompson's chipping statements is available at

<http://www.madison.com/archives/read.php?ref=/tct/2005/07/23/0507230115.php>

*End article*

Okay. Now think back in time. The beginning of that ridiculous scare concerning smallpox as an imminent bio-weapon that would soon be launched by terrorists against the US.

Remember?

Tommy Thompson was then the head of the US Dept. of Health and Human Services. He made his famous statement---there is a vial of smallpox vaccine with every person's name in America on it.

Thompson really thought, it appeared, that a campaign of setting up centers all over the US to jab people with the vaccine would fly.

It didn't.

In fact, doctors and researchers came out of the woodwork and stated that the risks of the vaccine were too great. Of course, millions of shots of the same vaccine had already been delivered to people in the Third World.

As the smallpox vaccine campaign faltered in the US, as very few people showed up at the centers to get shots, Thompson made a new announcement: the vaccine was dangerous; he wasn't going to get it himself; and he wasn't going to recommend that the president's cabinet get it.

He didn't apologize for his former stance.

The press didn't put his feet to the fire.

The whole vaccine campaign died a silent death.

What's the point? Thompson is one of those people who likes to tell other people what to do, but doesn't do it himself.

"I know what's good for you. Don't imagine that I also think it's good for me. I'm different. I live on another level. I'm not down there with you."

Taken to a further extreme, this is the type who believes that humans at large are just wild animals who need to be controlled. While they, the elite, are of a different species. Far more aware. Far more perceptive.

Now you have the background for this interview with Jack.

Q: You seem like steam is coming out of your ears today.

A: It was. I think it's dissipating.

Q: What happened?

A: I had a client come into the office. A kid. He was 19. His father had sent him. The father, I guess, had heard that I "hypnotized people." He had his assistant set up his son with an appointment. Through the assistant, the old man issued instructions to me. I was supposed to try to deal with the son's anger. Can you believe that?

Q: Sounds like the father is pretty remote from his kid.

A: Yeah, he's on a different planet, I guess. So the kid comes in. He's sullen, pissed off, the usual. No way I was going to put him in a light trance and work with him. So I got him talking. It took awhile. Turns out the kid lives in a big mansion up north [of LA]. No mother. His father is a major attorney, and travels all the time with his mistress. The kid fends for himself. He has a "trainer." Some dude whose real job is to keep an eye on the kid. To make him do pushups and pretty much stay on the grounds. This trainer has beat up the kid a few times. Anyway, I asked the kid after awhile what he'd like to do to his father. Out comes this stream of fantasies. Pretty grisly stuff. The father is a fat flabby mess. He insists that the kid stay in shape, but he eats himself into a stupor on a regular basis. But the father doesn't think he's fat. He thinks he's a star. He thinks---get this---that his son is too fat. The son is about six feet tall, 180. No fat. The father is a psycho. After awhile, the kid told me all the things he'd like to do to his father. Of course, this doesn't make the kid feel any better.

Q: Why not?

A: Because these are the things he's been running like a movie, over and over in his mind, for years. It's old material. It's like the kid is an actor who's been rehearsing the same play for a long time. But nothing happens.

Q: So what did you do?

A: I worked with these fantasies. I had the kid embellish them in new ways. Instead of just throwing the father over a cliff, I had the kid float down with the old man and see the long fall. I had the kid drip green rain on the cliff. I had him bring down big clouds out of the sky in the shape of people. I had him do all sorts of crazy stuff, in conjunction with those old movies in his head.

Q: Did he do it?

A: Yeah. He was good at it. He's bright and he has an active imagination. I worked with this kid for about three hours. And gradually I saw his attitude change. He began to enjoy the embellishments---which really had nothing to do with the old fantasies.

Q: His imagination had a good workout.

A: Exactly. And you know what? By the end of the session, the kid was really catching on.

Q: What do you mean?

A: He saw that he had capacities that went far beyond anything that had to do with his father. Up to that moment, his whole life was based on revenge. That was where he was putting all his energies. The kid loves film. He was seeing that there was a lot of stuff he could put into movies, if he ever made them. He got excited.

Q: Do you think he'll fall back into the old trap?

A: I'm sure he will. But he may be able to climb out, if he remembers what happened in our session. I was supposed to lay more control and obedience on him, and instead, the kid caught a break. A big one.

Q: You put him into the major leagues.

A: He and I both did it. He really got a whiff of what imagination is all about, and he saw how wide it extends. It's the liberating force. You leave problems behind. I talked to him afterwards. I told him he can get out from under his father and the whole relationship. He saw it. He saw that he could walk down a different road. It was pretty amazing.

Q: What about the father?

A: His assistant called me about an hour ago. I told him the session had gone well. He took that to mean that the kid would be more docile.

Q: It's like a cameo.

A: Yeah. People accept some version of life or reality in which they're trapped, or they're living inside a set of parameters. This means that someone else is setting all the rules, and that someone else is outside the rules because he made the game. It's a grievous situation, because it breeds a surrendering of the imagination. The whole point is to reverse the trend.

Q: This business of the "game maker" being outside the rules...

A: It's the definition of fascism. The guy or guys at the top have special immunity. They can issue orders and fiats, but they don't have to follow them. They consider themselves beyond the game. Then they classify anyone who is not from their group who breaks the rules a criminal.

Q: Also, they can change their minds.

A: You bet. What was the law on Tuesday can be cancelled on Wednesday. What was okay on Thursday can be a criminal act on Friday. All "the right reasons" are given for the changes, and of course the reasons are bullshit. It's capricious whim.

Q: Have you ever worked with one of these fascists?

A: Yeah. Once or twice, just so I could get an inside peek.

Q: What happened?

A: In one case, the guy actually caught on. He saw that he was trying to kill his own imagination on a daily basis.

Q: So what did he do?

A: He started to put together a group that would buy an art museum.

Q: You're kidding.

A: No. That was his response. Control a lot of art. Own it. The deal fell through. (laughs)

Q: Did he ever come back to see you?

A: No. But I ran into him at a dinner. He was very flat.

Q: Flat?

A: He pretended he only remembered me vaguely, like I was some person he had been introduced to briefly. I knew he knew me. He was just faking it.

Q: Did you do anything?

A: I said, "Nice to see you," and walked away. I didn't want to have anything to do with him.

Q: Fascism. The attempt to kill imagination.

A: It doesn't work.

Q: Why not?

A: Because life is imagination. You can't kill life.

Q: People can be killed.

A: They can exit their physical bodies and move on. But they still exist. They come back. Or they go somewhere else.

Q: So why does the killing go on?

A: Because some people want to forget that they can't really die. They can't go out of existence. They want the illusion of life versus death, which is really a false set-up. They want to exist within those parameters. It's all they think they can imagine. They settle for it. So wars go on. People think they are passing out of existence, or they think they'll get a big prize at the pearly gates. The guy I talked about who tried to buy the art museum? He's very religious. Goes to church all the time. For him, God is like the S in S&M. This guy sees things as domination and submission. On a force level.

Q: That's how he works his imagination.

A: Right. That's his "work of art."

Q: It's how he gets his hormones into the act.

A: Actually, he's very big on what they used to call physical culture. He lifts a lot of weights. He told me he has a dream about wrestling a bear.

Q: Maybe if this guy---

A: Maybe if they had really exercised his imagination when he was a little kid in school, he would have grown up to be a different person. He would have seen a different road. At that age, it doesn't take much. You get a glimpse, and everything changes. You imagine something and bang, you're off on a whole different life.

Q: Organized religion...

A: Pre-packaged imagination.

###END###

**December 27, 2005**

THE STAKES ARE HIGH

I believe this conversation with Jack took place in the winter of 1987. It was one of many that involved the role of imagination in a life of power. Jack was relentless in his dedication to creativity. He talked a great deal about "the normal game" and "the expanded game." The expanded game was imagination in action.

Q: So where is planet Earth headed?

A: Into the crapper. (laughs)

Q: How many people need to be operating with great imagination to keep it out of the crapper?

A: In the long run? 5000. That would be a good base. That would cause a ripple effect. That would be good for starters.

Q: 5000 doesn't seem like that many.

A: Jon, first we need to understand what living with and from imagination means.

Q: The unknown territory.

A: That's right. Think of imagination as a language that we're now just beginning to speak. We know a few of the words, but we're not grasping the major part of it. We're feeling our way along. We think we know a lot more than we do. We can form some paragraphs with these new words, but we can't yet feel all the consequences.

Q: You're talking about paranormal powers.

A: Yeah. And ultimately, that means life lived at that level, whenever you want to. And then there are levels above that, for which we have no language. Yet.

Q: Mind over matter.

A: You look at a chair. You "wave your wand" and the chair disappears. Or becomes a box full of clocks or a sleeping dog.

Q: That extreme.

A: Oh yes.

Q: Transformation of energy.

A: That, and inventing things out of nothing. You instantly create a gold bar.

Q: You talk to people about this kind of thing, and they think you're nuts. Or they say, "Yeah, I once thought it was possible, but not anymore."



A: Let me tell you about those people. They're DESPONDENT.

Q: What do you mean?

A: They're in a state of sadness about actually being able to do these things. That state of mind is subconscious. They don't know it. But there is more. They're despondent because they want to blame someone for their inability to create without limit. That's what's driving them. They look to blame somebody. They don't know that, but that's what they're doing.

Q: You mean...they want to blame mommy or daddy?

A: Usually the person they want to blame is someone they've made up. Invented.

Q: Who doesn't exist.

A: Well, he/she exists because they've invented him/her. It's a figure they've invented to take the heat, the blame.

Q: That's a losing strategy.

A: Yeah. I once did a series of sessions with a client where I had him invent a person that would, in fact, take all the blame for his inability to create without limit. And when he had done that, I had him engage in an extended dialogue with that invented person. I had him speak from both sides---his, and the person he made up.

Q: What happened?

A: He came to a few interesting places. He said to me, "Well, I see now that I can invent a person who takes all the blame. I can invent THAT. So why don't I just invent what I want to, instead. (laughs)

Q: You like to say that this culture is heading in a down direction.

A: Consumerism. We buy what someone else has created. When that situation reaches a certain critical mass, the whole thing deflates like an old balloon. Now suppose that for every thing you buy, you're inspired to create 4 things. That would be a whole different basis. Your creation is greater than your consuming. We need that kind of ratio. Then everything begins to shift. People's minds change.

Q: When I'm painting and drawing at a fast clip---

A: You get past the culture.

Q: Yeah. Without even thinking about it.

A: You move beyond all those thought-forms.

Q: I'm just creating.

A: And the momentum builds. You take off. Literally. WHAT IS becomes much less important. Who cares what is? You're past that. You're bringing things into being. You're doing it.

Q: And I don't care what the rules of painting and drawing are supposed to be. I'm working without rules. Or I'm making them up as I'm going along.

A: Well, that's the definition of creating. And anyone can do it. But a person has to see that. He has to get past all the ideas about what he's supposed to do and how. And he can't examine all the old rules and knock them out one by one. There are too many. He has to leap. He has to get past that. He learns how to swim by walking into the water. He starts swimming.

Q: 25 years ago, I just started painting because I wanted to.

A: Right. What better reason?

Q: I had a few friends who shook their heads.

A: Well, they always do. They're shaking their heads because they sense, at a deep level, what the implications are. You're upsetting the applecart. You're taking the normal and making it paranormal. In the blink of an eye. You didn't care.

Q: I didn't even think about it.

A: No reason to.

###END###

**January 5, 2006**

## CHEMICAL WARFARE AGAINST CHILDREN

In the late 1980s, I had a conversation with Jack concerning the use of psychiatric drugs on children.

Jack had some illuminating things to say.

He predicted that the prescription of these drugs would rise considerably in the coming years.

So...first, here is a new article from Science Daily that confirms this rise. It's quite alarming.

Then we'll get to the interview.

*Psychotropic drug prescriptions for teens surge 250 percent over 7 year period*

(Source: <http://www.naturalnews.com/020151.html>)

Psychotropic drug prescriptions for teenagers skyrocketed 250 percent between 1994 and 2001, rising particularly sharply after 1999, when the federal government allowed direct-to-consumer advertising and looser promotion of off-label use of prescription drugs, according to a new Brandeis University study in the journal *Psychiatric Services*.

This dramatic increase in adolescent visits to health care professionals which resulted in a prescription for a psychotropic drug occurred despite the fact that few psychotropic drugs, typically prescribed for ADHD, depression and other mood disorders, are approved for use in children under 18. The study is one of the first to focus on prescriptions to adolescents, rather than children in general.

The study shows that by 2001, one in every ten of all office visits by teenage boys led to a prescription for a psychotropic drug. Other findings in the study show that a diagnosis of ADHD was given in about one-third of office visits during the study period. Also, between 14 and 26 percent of visits in which psychotropic medications were prescribed did not have an associated mental health diagnosis, said lead author Professor Cindy Parks Thomas, an expert on prescription drug trends, at Brandeis University's Heller School for Social Policy and Management.

"There is an alarming increase in prescribing these drugs to teens, and the reasons for this trend need further scrutiny," said Thomas. "Our study suggests a number of factors may be particularly important to assess, including the impact of direct-to-consumer advertising and other marketing strategies."

Additional factors likely fueling the trend, noted by the authors, include greater acceptance among physicians and the public of psychotropic drugs, the advent of new medications with fewer side effects, increased screening for mental health

disorders, and patient demand for such drugs. Nevertheless, the study noted that overall, pharmaceutical companies increased their spending on television advertising six fold, to \$1.5 billion, between 1996 and 2000, with the trend accelerating after 1997, when the Food and Drug Administration Modernization Act was passed.

However, at the same time teenagers were being prescribed more psychotropic drugs than ever before, other prescription drugs taken by adolescents were trending down, said Thomas. For example, the use of antibiotics, the most widely prescribed drugs for teenagers, fell dramatically in response to widespread public educational campaigns about the dangers of antibiotic resistance due to overuse of these drugs.

"The dramatic increase in prescribing of psychotropic medications is of considerable concern, particularly because these medications are not without risks," Thomas said.

*End Science Daily article*

Okay. Here is the interview with Jack True.

Q: You seem particularly pissed off today.

A: I keep getting kids as clients who are on brain drugs. Drugs for so-called ADD and for depression. What the hell is going on? These kids are heavily medicated when they come to see me. Some of them are bouncing off the walls. Others are depressed from the medications. It's a complete mess. By "it" I mean their brains.

Q: It's called chemical warfare, Jack. I've been telling you about it.

A: I know. But now I have first-hand experience trying to work with the kids.

Q: And?

A: And? And nothing. Nothing works. Nothing matters. The drugs are a cloud. I can't do anything. It's all crap. I can't make any headway.

Q: Why not?

A: Because the kids are in a false state of mind. They're flying or they're way down. It's like trying to do something with a speed addict. I mean, the only thing you can do is try to get him off the drug. But the parents don't want to do that. They're sold on the doctors.

Q: What happens when you try to work with these kids?

A: First of all, I can't put them into a light state of relaxation. Their heads are already chemicalized. They don't respond in the right way. The drugs are superceding what I'm doing. So I've tried to get them into a creative state right off

the bat. I try to get them to imagine various situations and things and landscape. But that's a clunker, too.

Q: Why?

A: Some of them go out of control. They begin imagining things that go beyond what they really want to do. It's the drug. Or other kids are just in a hopeless down state of mind. They don't budge. Their brains are like sponges.

Q: You're up against it.

A: They're up against it. They're high or stoned or crashing from the drugs. I put one kid on some nutrients, to try to alleviate the drug effect, but it didn't really take. I mean, it helped, but the parents wouldn't go along. They took the kid to the shrink and he took the kid off the supplements. Jeez. I mean, what am I supposed to do? There are hundreds of thousands of kids on these drugs. On the other hand, I did convince one family to stop the drugs for a month or so. I risked my practice, because if the shrink found out, he could have me screwed six ways from Sunday. The kid was off his meds for a month and he started to straighten out. He got better. Then I worked with him slowly. It was okay. Not great, but okay. See, these drugs affect the way a person accesses imagination. He can't get a good bead on his own creativity. He's all over the place. He's not really centered. He doesn't hook up to his imagination in a natural way. It's distorted. It's artificial.

Q: Is there any way to remedy that?

A: He has to be off the drugs for awhile. Then I have to talk to him. I have to get him to see what the drugs do. It's basic education. He has to settle down.

Q: You're saying that the drugs, like Ritalin, interfere with imagination. They twist it.

A: The imagination itself is always intact. It doesn't suffer. But the way the kid connects to it changes. That connection is different. It reminds me of working with addicts. They are existing at a different energy level. They're imbalanced. Their blood sugar levels are all over the place. The trend of prescribing these drugs is way up. And it's going to get worse. They're taking ordinary childhood behaviors and making diseases out of them. By edict. It's a revolution. It's going on, and it's going to get worse. The drug companies are invading psychiatry to a much greater degree. They're staking out territory for themselves that has no limit. Anything can be called a mental problem. See, it's a mirror of what we have already.

Q: What do you mean?

A: A human being is already half-cocked when it comes to imagination and creation. He thinks the creative force is sort of bounded by "the real world." He bows down to the real world. He takes his cues from it. That's crazy. With these kids, they're taking their cues from the drugs. It's a different sort of "real world."

See, all the problems a person has stem from his reluctance to live from the basis of his own creativity. Every bad thing comes from that and from that only. Now you interpose a bunch of drugs and the situation gets worse. In the long run, after all is said and done, the drugs make a person MORE reluctant to live from his own creative power. That's the end result.

Q: Some people claim that drugs make them more creative.

A: Bullshit. For a while they might seem more creative. But then comes the crash. They can't sustain that level of warped creativity. They can't live it. They don't know what to do with it. It's artificial. When they crash, they all go to the same place. They become despondent. Nutrients are depleted.

Q: The whole drug craze comes from the culture.

A: Quite right. Because the culture isn't formed around a basis of imagination, people are in a bind. So they go for the idea of the quick solution. They go for the drugs "to solve their problems." That would be bad enough, but now the drug companies are getting very aggressive. They're pushing their meds to the hilt. I'm telling you, it's getting very weird out there. If I had a kid, I'd need to spend a lot of time with him or her these days. School him at home. Show him the guts of the whole culture. Really get him to see what's going on at a deep level so he knows it. He has to see why people are so weird. At the same time, he can't come to think that the world is too dangerous. He has to live in it. He has to become immune to it. He has to be able to laugh, to enjoy himself. He has to live in the world and love his life and he has to be immune to the culture.

###END###

**January 13, 2006**

IMMORTALITY

Jack I had the following conversation in the late 1980s, as I was finishing my first book, AIDS INC.

This one is very, very wild. Buckle up!

I think that this is one of the most interesting and incredible conversations I ever had with Jack.

Q: You had something to say about---

A: Immortality.

Q: Right.

A: I was working with a patient. He recalled a number of past lives in sessions. So after one session, I asked him what he thought of all that. He said he wasn't sure. He felt confident he had actually lived those lives, but he wasn't sure about the future. I asked him what he meant. He said he felt there was a block on the future. A block on him knowing he would live more lives. I asked him to describe that block. He said it was a kind of blank in his mind, a space where there should have been knowledge, but there wasn't. It felt odd to have that blank. So I told him we'd work on that in sessions to come.

Q: Did you?

A: Yes.

Q: What did you do?

A: When he was in a light trance, I told him to imagine a future life. He did.

Q: What kind of life was it?

A: He was an engineer living on an asteroid. His group was mining the asteroid for metals. They were going to use those metals to build some kind of ship. A space vehicle. His descriptions were quite clear.

Q: Did that convince him he would live more lives?

A: Not quite. He was still stalled. I asked him to examine that blank in his mind. He told me it was like an empty box. But it wasn't just empty. There was some kind of force that kept it blank. So I told him to examine that force. He tried. He said it was something like a force fence. It defined the boundaries of the blank space. It kept it blank. I thought that was very interesting. I had him keep checking out that force. He tried to see where the force was coming from. He was looking all over the place to find the beginning [of that force]. It seemed to be concealed.

Q: On purpose?

A: Yes.

Q: By someone else?

A: He wasn't sure. So I told him to imagine he did know about this force. For the next few sessions he told me all sorts of stories about the force and who was concealing its origin from him. They were very interesting stories. But they didn't crack the puzzle.

Q: This blank space in his mind and the force...it sounds like some sort of artifact. A whole structure placed there.

A: Well, he and I thought of that. We pursued it, but it didn't yield up anything. I was surprised that this process was taking so long. I thought we'd solve the whole business pretty quickly.

Q: So what you did you do?

A: I asked him to apply his own force to the force and try to blow it up.

Q: Mental force?

A: Yeah. When I told him to do that, he became scared. He said he couldn't do it. I asked him why. He said he was afraid that if the blank space dissolved he would lose something important. The blank was precious to him. Now, he didn't know that before. He discovered it. He discovered how he felt about it. So I asked him to tell me what the blank might represent to him. He gave me a whole lot of possible explanations. The one that made the most sense to him was CLARITY.

Q: The blank space represented clarity to him.

A: Yes. An empty space that wasn't cluttered with information. It was like a HOME SPACE.

Q: You mean he "operated from there?"

A: Exactly. Mentally, in his private world, he was using that blank space as somewhere he could think clearly. I didn't really know exactly what he was talking about, but I went with it. I found out a great deal about mental landscapes.

Q: What do you mean?

A: Well, this guy was using that blank space as a center for thinking. At work. At his job. For him, the blank space was a place where he could operate freely.

Q: Right. But he also felt the blank space was a block. It was blocking him from realizing he would live future lives.



A: Yes. It had an upside and a downside.

Q: Oh. Because he was using this blank space as a "home port" for rational thinking, he was afraid that if he blew it up, if he got rid of it, he wouldn't be able to think as well.

A: Yeah. He would feel naked without it. So I had him try to think from other spaces. I had him invent all sorts of different spaces in his mind where he could think from. He came up with parks, banks of rivers, empty houses, airports, and so on. These were invented mental spaces. He tried to think from those places.

Q: Could he do it?

A: It was slow going. But after a while, he became more easy with it.

Q: And did that help?

A: Yeah. Finally, he got to this: the blank space was the "home" of rational thinking for him. Now, if he tried to assume he would live future lives, the blank space would kick in. It would rationally remind him that this was a preposterous idea.

Q: So he would submit to that.

A: Yeah. He didn't want to go against the "rationality" of the blank space. He needed that space. He didn't want to disturb it or upset it.

Q: He was a kind of slave to that blank space.

A: Right.

Q: But he had no problem getting into PAST lives.

A: Right. For some reason, that didn't ruffle the feathers, so to speak, of the blank space. That [past lives] was considered rational. But future lives? No. That was going too far.

Q: Weird.

A: I know. But that's the way it played out. So he was getting somewhere now. He could see that the blank space was a very good thing for him, but it also blocked him from accepting the reality of future lives. He could see that situation. For the first time.

Q: And it was very clear to him that this blank space in his mental landscape was where he did his rational thinking.

A: Yeah. It was---well, I would actually call it a symbol of rational thinking. But to him, it wasn't quite that way. It really was a space, and it really was where his best mental processes functioned.

Q: Why do you say you see that blank space as a symbol?

A: Because I believed that's where he was tapping into something. Some sort of archetype, perhaps. He was tapping into a DISTORTED version of an archetype, and when he tapped in, he could come up with all sorts of great and clear thinking...but he interpreted that in a funny way. He interpreted it as meaning that anything IRRATIONAL was forbidden.

Q: This is very wild.

A: Yeah. Very.

Q: Did he use the word "forbidden?"

A: Yeah. It started coming up frequently.

Q: Like---

A: Like forbidden fruit. I know. Like the Garden of Eden. I could see that, but I didn't want to say anything about it. I wanted him to find that out---if it was relevant.

Q: And did he find it out?

A: You bet. One day, there it was. The whole garden laid out for him to see.

Q: Where was it laid out?

A: Around the blank space. It was surrounding the blank space. The blank space was his "free port" where he could think clearly. But all around it was the force of the garden. The garden had its rules.

Q: This was his personal version of the Garden of Eden.

A: Right. It wasn't the Biblical story in literal terms. But of course there were similarities.

Q: So had invented and refined the Garden story for himself.

A: Right. And right in the middle of the garden was this zone where he was free to operate.

Q: The blank space.

A: Yeah.

Q: How did he react when he found all this out?

A: (laughs) He was plenty pissed off.

Q: Really.

A: Yeah. He felt it was a terrible imposition on him. Even though he had put this whole thing together himself. He was steaming. He wanted to get rid of the garden right away.

Q: He saw the limiting aspect.

A: Sure.

Q: So what happened?

A: He tried to blow it up.

Q: The garden.

A: Yeah. But there was still something holding him back. So we worked some more. I had him describe the garden in great detail. The more he filled in the details, the more he began to see that the garden was a kind of deal.

Q: A deal?

A: Yes. A deal he had made. With God.

Q: Oh.

A: The deal was, he would get the blank space, the free zone in the middle of the garden, and God would get everything else. God would be able to limit his actions and his thoughts, "for his own good."

Q: Then?

A: He realized that God, the God he was making a deal with, was something he had cooked up himself. An artifact of his own imagination.

Q: So then---

A: He HAD been tapping into an archetype.

Q: God?

A: No. Adam.

Q: Really.

A: Yeah. Adam was the key archetype. He loved Adam. Adam stood for all sorts of freedom and the newness of experience. Adam was all about the ability to have ecstasy. Adam was always like the dawn of a new day. But along with that, he [Jack's patient] had constructed this whole edifice---the garden, God, the blank space in the middle, the whole situation.

Q: Quite a creation.

A: I thought so. I was blown away.

Q: So what did you do?

A: I had him talk to me about Adam. That went on for several sessions, several hours. All sorts of stuff poured out. He hadn't known before that Adam was even there. It was a great discovery. And the more he talked about Adam, the more the whole edifice began to crumble. He was getting to the primary archetype in this whole situation. He was getting a direct line to Adam. I could see the energies around him [the patient]. Very powerful. He was tapping into all sorts of energies in the sessions. He was changing before my eyes. He was getting stronger and more confident.

Q: So what about God and the Garden and the blank space?

A: They dissipated like a balloon that was pricked. The air escaped. The structure collapsed of its own accord.

Q: And how did the patient feel?

A: He felt fine. He could still think very clearly. He didn't need that blank space. It was all very natural, this change. Between sessions, he began writing reams about Adam. All sorts of material. Very interesting.

Q: And the future lives?

A: It wasn't a problem anymore. Basically, the patient saw that he was immortal, as a soul, as a spirit. He could look back and he could see past lives, and he could look forward and see the possible shapes of future lives. An integration had occurred. The separated pieces had come together.

Q: Damn good.

A: Tell me about it.

Q: What did he do with Adam after that?

A: He kept tapping in and writing reams. He felt he had "a new friend." He also realized that he had brought all sorts of stuff to the table vis-a-vis Adam. It was a combo. Adam the archetype and what he [the patient] was creating about Adam.

###END###

**February 8, 2006**

MIND CONTROL, MIND FREEDOM

[This interview, despite its brevity, is a backgrounder for the two tele-seminars I held in the first-half of 2006 called MIND CONTROL, MIND FREEDOM and THE TRANSFORMATIONS.---JR]

[For more details on these two tele-seminars, visit the NoMoreFakeNews.com store at <http://marketplace.mybigcommerce.com/categories/Jon-Rappoport/>]

In the late 1980s, Jack and I had the following brief conversation. It was very much to the point of what I'm doing now. Despite its brevity, it's one of the most important interviews I've ever done.

Q: So reality is a movie?

A: Jon, reality is a bad movie. (laughs)

Q: How bad?

A: Under ordinary circumstances, it would close after two days.

Q: But how is it constructed?

A: It's the movie of the five senses plus pain. Well, that's a summary. There are other factors involved, too. But it's a good place to start.

Q: Spell it out.

A: As various people in India and other places knew, the body is just the "carrier" for the spirit, the soul, the YOU. You live uncountable numbers of lives and you don't stop existing. You live some of those lives inhabiting bodies. The body fits right into the movie, because you perceive the movie---reality---through the body's senses----and if you ever get the feeling that objects are not really solid, you can run into a brick wall and feel the pain and get the broken bones. That's a good convincer.

Q: A convincer that the movie is real.

A: Yeah. Why have reality unless people believe it's real? But, you see, if you think you ARE your body and nothing else, then when you hit the wall and smash up the body, you think YOU are smashed. That's strong stuff. I'M SMASHED UP.

Q: Right.

A: That's what gives the 4-D movie its punch. That's what backs up the opinion that the movie is reality. It also tells you that any attempt to get outside the movie through mere physical force is going to fail. All you get from physical force is collisions. The collisions don't dispel the illusion.

Q: That's quite a mouthful.

A: I know. To break down an illusion, you have to operate from a different basis altogether. Different from the physical body. You have to get your lever, so to speak, from somewhere else.

Q: Like imagination.

A: Yes. Because imagination creates beyond the movie.

Q: Imagination creates new movies.

A: Right. And that's the POWER. If you create enough new movies, you get true insight. You begin to see "reality" in a different light. You also tap into sources of energy. That energy gives you the ability to manifest what you want. And what you want, despite any delusions to the contrary, is not inside the movie.

Q: So as you manifest what you want, you start to move outside the movie.

A: It's not just that you get what you want. It's that you realize you are creating what you want. You experience creating what you want. This opens a whole new door. A door into what you could call magic. You are getting what you want. What you want is outside the movie. And you're experiencing creating what you want. That's a triple header. And it's very strong medicine.

Q: The movie---

A: The movie is a sort of consensus version---

Q: Of what everybody is supposed to want.

A: Yeah. Exactly. Heavy emphasis on the SUPPOSED TO. That's the mind control coming in. After enough experience living inside the movie, people (souls) feel that everything they want will be found, eventually, inside the movie. That's wrong, but it seems right.

Q: Okay. But now, suppose someone wants more money. And he is able to use his imagination to create that. He experiences creating that new reality for himself. Money is just part of the movie. So nothing new happened.

A: No. It might seem that way. But when you really look at it, the money in your example wasn't there before. It wasn't there for that person. And then boom, it's there. It came to him. He did something, he created something and then that led to the appearance of money. Something new for him entered in. If you create with that kind of power---whether it's money or something else---after awhile you begin to feel you're acting ON the movie. You're exerting power on the movie. You're changing it. And you're changing it by imagining and creating new events that aren't really part of the movie. I once knew a guy who invented something. A machine. He started a whole business based on that invention. He imagined the whole deal and

he did it. He came up with something new. He was a client of mine. He knew, KNEW, that he was acting outside the movie. He knew what the movie was all about, and he KNEW he was creating a world outside the movie and then he moved that world right into the movie. And the movie accepted what he had created. He knew that, too. For him, it was an ecstatic event. Not just because he now had a company that was selling his invention. But because he knew he had created something that wasn't there before. That was the real kick. He had created something outside the movie and took it into the movie and the movie responded, accepted, made room for his creation. His creation was beyond, and superior to, the movie.

Q: The oppressive and repetitious nature of the movie was gone.

A: Absolutely.

###END###

**June 14, 2006**

Shortly before Jack left Los Angeles, we had the following conversation. It had to do with magic and reality. As usual, Jack enjoyed being cryptic and provocative. He was in a particularly frisky mood that day.

Q: What is magic, anyway?

A: Getting one step ahead of time.

Q: What the hell does that mean?

A: Think of it as an allergy. You get a subconscious tip that something is going to happen, and your body reacts.

Q: Now I'm completely lost.

A: Good. That's a good place to be in.

Q: Why?

A: Because then you proceed with fewer expectations. You can consider options that you'd close out ordinarily.

Q: So what is magic?

A: Magic is what happens when you unhook from the proposition that the space-time continuum is one connected piece of reality.

Q: It isn't one reality?

A: It is or it isn't. You can see it either way. But actually it isn't.

Q: How come?

A: Illusion is defined as wholeness that isn't.

Q: That's illusion.

A: Yes. The false perception of wholeness.

Q: Aren't we always trying to gain a larger wholeness of perspective?

A: Yes, which shows the extent to which we'll go to hold on to the illusion.

Q: So then the space-time continuum---

A: Is lots of floating pieces or islands. We connect them by belief. Otherwise, we'd see lots of holes. We'd escape through those holes.

Q: Sounds very ungrounded.



A: Exactly! Grounding is very overrated.

Q: So instead of trying to pull everything together, we should---

A: Realize that pulling it together is a creative act. If you want to create, do it consciously.

Q: Like a painter.

A: Yes.

Q: So magic is?

A: Magic is seeing that creation [by us] is greater than what's already there.

Q: Seems like magic is lots of things.

A: And why not?

Q: Is the physical universe itself magic?

A: Sure. It's a fantasy.

Q: Until you drive your car into a wall.

A: Fantasies can break bones.

Q: Can they?

A: You bet.

Q: Does each one of us have a place where we should be? A physical location?

A: You mean, like Don Juan says?

Q: Yes.

A: Hell no. He made that statement just to throw his student off-guard. To hypnotize him momentarily. We can create from wherever we are.

Q: Is your goal with patients---

A: To restore their sense of magic? Yes.

Q: Why?

A: Because then they'll stop thinking about their problems as things that need to be solved. Problems are just reminders to rise above problems and create.

Q: Magic gives you more alive perception?

A: Everything is fresh and new.

Q: And without magic?

A: Things are gray and repetitive.

Q: So magic has many aspects.

A: Magic is everything that's beyond the ordinary continuum.

Q: Magic---

A: Intercedes. It comes into an already established reality and brings a new reality with it.

Q: Traditionally, it has all sorts of symbols attached to it.

A: That's bunk. You don't need to have those symbols. They were there originally so the person would be projecting something different into normal average reality. That's all they're for. But then they became elite mysteries. Which is crap.

Q: When you work with patients, do you intentionally focus on magic?

A: That's ALL I focus on. I want them to be able to create INTO reality. To bring something from the outside. But it's just as good to create something in its own space.

Q: Hypnosis---

A: Is just a way to get the static and the mixed signals out of the way. I don't need it anymore. I just have the person create along a path of least resistance. Then the creating expands.

Q: Make everyone an artist.

A: An artist of new realities.

Q: Drugs like mescaline certainly change perception of reality.

A: Yeah, but so what? You can see the world in a different way, but the drug teaches you less than nothing about creating. It's a substitute for creating. So it's a drawback.

Q: Do you become an icon for your patients?

A: When that happens, I make sure it doesn't last. I'm sure as hell not going to become a substitute for creating. I'm not a drug.

Q: How did you get from hypnotherapy to creating?

A: I followed my nose. I saw what I needed to do.

Q: Some people want to create the same thing or the same kind of thing over and over.

A: Yeah. That gets boring, so they have to change what they're inventing. When they do, they break their own rules about what to create, and they come into new territories. That's good. They don't wear the same clothes every day.

Q: It changes their attitude about reality?

A: You bet. I make sure they get ample practice in creating lots of different stuff.

Q: And that's magic.

A: Yes.

Q: The creative life.

A: The creative life.

Q: How much imagination does a person need?

A: As much as he can get.

Q: Why?

A: Because that's where life comes from. Do you want SOME life or A LOT OF life? The answer is obvious.

Q: Some people think imagination can be a problem.

A: Yes, if you just wallow in it. But imagination is for EXPRESSION, and expression moves outward from the person, in many different forms. That's where power comes from. It's like a car. You rev up the engine---build up the power of the imagination---and then you let loose and the car jumps forward.

Q: Then why are so many artists screwed up?

A: Because they don't admit to themselves that they are creating consciously. They don't want to be conscious about it. They want to create from a weird place where they seem ignorant. It's a game. It's nuts.

Q: Imagination and timidity don't go hand in hand, do they?

A: They shouldn't. People assume that because the universe is all there and already there, this is the way reality is: already created. That's a lie. There is the much greater reality of the fact that individuals can and do create many universes. That's the key. But to know the key and have it, you have to create and imagine and express.

Q: Why are so many people shying away from this?

A: They have hypnotized themselves into believing they are average.

Q: Why do they do that?

A: Lots of answers to that one, but mainly people are trying to take a vacation from real life. They're trying to learn something from doing nothing. It's a favorite game in the industrialized nations.

Q: How long can we continue on with the vast majority of people in a self-hypnotized state?

A: Not forever, I'll tell you that. The whole culture will flush itself down the toilet.

Q: So you're not really hypnotizing your patients.

A: Not anymore, if by hypnosis you mean putting them in a suggestible state. They're already in that state. That's their problem. I'm waking them up. It's much more fun and much more productive. It's the only way to go.

###END###

**June 22, 2006**

JACK TRUE ON SALVIDOR DALI

Below, you'll find an article on Salvador Dali which I posted some time ago on my home page. I wanted to re-print it here, because I found an old conversation with Jack True. I'm posting that interview with Jack right after the Dali article below. Note: Jack passed away after I wrote my piece on Dali, so he never read. But he has some interesting things to say about him.

Here's the article:

*THE STRANGE CASE OF SALVADOR DALI*

The critics would have declared Dali a lunatic if he hadn't had such formidable classical painting skills.

He placed his repeating images (the notorious melting watch, the face and body of his wife, the ornate and fierce skeletal structures of unknown creatures) on the canvas as if they had as much right to be there as any familiar object.

This was quite troubling to many people. If an immense jawbone that was also a rib or a forked femur could rival a perfectly rendered lamp or couch or book (on the same canvas), where were all the safe and easy accoutrements and assurances of modern comfortable living?

Where was the pleasantly mesmerizing effect of a predictable existence?

Where was a protective class structure that depended on nothing more than money and cultural slogans?

To make it worse, Dali invented vast comedies on canvas. But the overall joke turned, as the viewer's eye moved, into a nightmare, into an entrancing interlude of music, a memory of something that had never happened, a gang of genies coming out of corked bottles. A bewildering mix of attitudes sprang out from the paintings.

What was the man doing? Was he making fun of the audience? Was he simply showing off? Was he inventing waking dreams? Was he, God forbid, actually imagining something entirely new that resisted classification?

Dali's greatest paintings were undeniable symphonies, and mere acknowledgment of his talent would not explain how he composed the movements.

Words failed viewers and critics and colleagues and enemies.

But they didn't fail Dali. He took every occasion to explain his work. However, his explications were handed out in a way that made it plain he was telling tall tales---interesting, hilarious, and preposterous tall tales.

Every interview and press conference he gave, gave birth to more attacks on him. Was he inviting scorn? Was he really above it all? Was he toying with the press like some perverse Olympian?

Media analysts flocked to make him persona non grata, but what was the persona they were exiling? They had no idea then, and they have no idea now.

It comes back to this: when you invent something truly novel, you know that you are going to stir the forces trapped within others that aspire to do the very same thing. You know that others are going to begin by denying that anything truly NEW even exists. That DOES make it a comedy, whether you want to admit it or not.

It is possible that every statement ever uttered in public by Dali was a lie. A fabrication. An invention dedicated to constructing a massive (and contradictory) persona.

Commentators who try to take on Dali's life usually center on the early death of his young brother as the core explanation for Dali's "basic confusion"---which resulted in his bizarre approach to his own fame.

However, these days, with good reason, we might more correctly say that Dali was playing the media game on his own terms, after realizing that no reporter wanted the real Dali (whatever that might mean)---some fiction was being asked for, and the artist was merely being accommodating.

He was creating a self that matched his paintings.

It is generally acknowledged that no artist of the 20th century was superior to Dali in the ability to render realistic detail.

But of course Dali's work was not about realism.

The most complex paintings---see, for example, Christopher Columbus Discovering America and The Hallucinogenic Toreador---brilliantly orchestrated the interpenetration of various solidities of realities, more or less occupying the same space.

I'm sure that if Dali were living today, he would execute a brain-bending UFO landing on the front lawn of the White House. Such a painting would envelop the viewer with several simultaneous dimensions colliding outside the president's mansion.

At some point in his career, Dali saw (decided) there was no limit to what he could assemble in the same space---and there was no limit to the number of spaces he could corral into the same canvas. A painting could become a science-fiction novel reaching into several pasts and futures. The protagonist (the viewer) could find himself in such a simultaneity.

Critics have attacked the paintings relentlessly. They are offended at Dali's skill, which matches the best work of the meticulous Dutch Renaissance masters.

They hate the dissonance. It's a sign that Dali could give full play to his imagination--a sin of the first order. They resent Dali's mordant wit and rankle at the idea that Dali could carry out monstrous jokes---in such fierce extended detail---on any given canvas.

But above all, the sheer imagination harpoons the critics. How dare a painter turn reality upside down so blatantly, while rubbing their faces in the detail.

The cherry on the cake was: for every attack the critics launched at Dali the man (they really had no idea who he was), Dali would come back at them with yet another elaborate piece of fiction about himself. It was unfair. The critics were "devoted to the truth." The painter was free to invent himself over and over as many times as he fancied.

Dali was holding up a mirror. He was saying, "You people are like me. We're all doing fiction. I'm much better at it. In the process, I get at a much deeper truth."

Dali was the hallucinogenic toreador. He was holding off and skirting the charges of the critics and the historians. They rushed at him. He moved with his cape---and danced out of the way.

The principles of organized society dictate that a person must be who he is, even if that is a cartoon of a cartoon. A person must be one recognizable caricature forever, must be IDed, must have one basic function. Must---as a civilization goes down the trail of decline---be watched and taped and profiled.

When a person shows up who is many different things, who can invent himself at the drop of hat, who seems to stand in 14 different places at the same time, the Order trembles.

This is not acceptable.

(Fake) reality declares: what you said yesterday must synchronize absolutely with what you say today.

This rule ("being the only thing you are") guarantees that human beings will resonate with the premise that we all live and think and work in one continuum of space and time. One. Only one. Forever. The biggest joke of all. The big lie.

Whatever he was, however despicable he may have been in certain respects, Dali broke that egg. Broke the cardinal rule.

He reveled in doing it. He made people wait for an answer about himself, and the answer never came. Instead, he gave them a hundred answers, improvised like odd-shaped and meticulous reveries.

He threw people back on their own resources, and those resources proved to be severely limited.

How harsh for conventional critics to discover that nothing in Dali's education produced an explanation for his ability to render an object so perfectly on the canvas. It was almost as if, deciding that he would present competing circumstances inside one painting, he perversely ENABLED himself to do the job with such exacting skill, "making subversive photographs come to life."

That was too much.

But there the paintings are.

Imagination realized.

Suck on that lemon.

Like it or not, Dali paved the way for many others. He opened doors and windows.

And the pressure has been building. The growing failure of major institutions (organized religion, psychology, education, government) to keep the cork in the bottle signals the prison break in progress.

More people understand that the veil is not really a veil of tears. It's a curtain madly drawn across the creative force.

It's no accident, on a personal level, that my articles on the continuum, the paranormal, imagination, and manifestation have garnered a far greater and more intense response than anything I've written on this site since its beginning five years ago.

The pot is boiling. People want out. It remains to be seen whether people will admit that the veil was and is ultimately of their own making. This is the hard step.

It's always easier to hold ourselves in check with a variety of critiques pointed outward. I know, there are certainly elites that deserve criticism and more. But somewhere along the line we have to give the green light to our own creative power. That is the first great day. That's the dawn of no coerced boundaries. Everything we've been taught tells us that a life lived entirely from creative power is impossible. It's weird. It's crazy. It's meaningless. We don't have it within us. We should maintain silence and propriety in the face of greater official power and wisdom. We must abide by the rules. We must, at best, "surrender to the universe."

But what if, when we come around the far turn, we see that the universe is us? Is simply one part of imagination? Is a twinkling rendition we installed to keep us titillated with dreams that would forever drift out of reach? What if it turns out that we are the perverse ones and Dali is quite normal?



Well, after two workshops and many people committed to manifesting what they truly want, with specific ways to accomplish that, we are popping out of the fences of this culture and this continuum and this tired movie called planet Earth. And why not? Why not? It's a very natural progression, once the match is lit. In the process, moreover, nothing weird happens. We simply become much, much more of what we are.

*End Article*

Okay, that's the article on Dali. Now here is the conversation I had with Jack True about Dali.

Q: You wanted to say something about Dali?

A: I admire him for his conviction.

Q: His conviction about what?

A: The creative act. To have executed all those paintings with as much detail----and at the same time to bring into being situations that never existed before, right there on the canvas---he shook up the world. He really did. He satisfied all the conditions for the "common man."

Q: What does that mean?

A: The "common man" wants his art to "look real." Well, Dali gave the common man that in spades. To a T. Except what looked perfectly real was perfectly wild, way beyond the rules of time and space. That was something. That's what shook up the world. Dali was working with grand gestures in grand spaces. He was like a Renaissance muralist, except he was doing it on much smaller canvases. He could make space appear gigantic and titanic.

Q: Space really is the issue.

A: One issue. To give the viewer the feeling that space can extend in enormous ways and impart a sense of high passion, as opposed to dead territory...that was really something. Dali was, among other things, a very passionate man. He poured all sorts of emotions into his work. At exceedingly high intensity. And he wasn't asking for acceptance. He was ramming his vision down the throats of the public. He was turning the screw.

Q: You think he had a major effect on the consciousness of the planet.

A: I do. People were forced to re-think assumptions. They were forced to admit that there might be some very fantastic things floating around in their own consciousness. They may have hated Dali's work, but they had to feel that their own minds and imaginations were much bigger than they supposed.

Q: So who was Dali?

A: Only he knows that. He was a very slippery fellow in public. He thought of every public appearance as a stage play, and he was the star. He changed roles all the time. And he did that while pretending that he was a model of consistency. Everything he did was against the grain.

Q: He took delight in exploding conventional notions of physics.

A: Yes. I think he believed that every particle of matter was a separate dream.

Q: That's an interesting statement.

A: He knew that matter and energy were born out of dreams, visions, that they were products of imagination. This gave him enormous leverage. It freed him from needing to rely on the material universe.

Q: In his various portrayals of himself, there was a common thread. He presented himself as a kind of magician.

A: He dressed that way. Yes. He liked to present himself as a Svengali. He didn't see any point in acting humble.

Q: At the same time, he must have given many people the idea that someone who relies on his imagination is weird.

A: Well, you can't avoid that. People will always think that way, even if you wear a three-piece suit.

Q: Why is there such a fear of imagination?

A: Because people know they have it and they also know they don't use it. So they feel guilt. And that translates into fear and resentment. It's a central part of life on planet Earth.

###END###